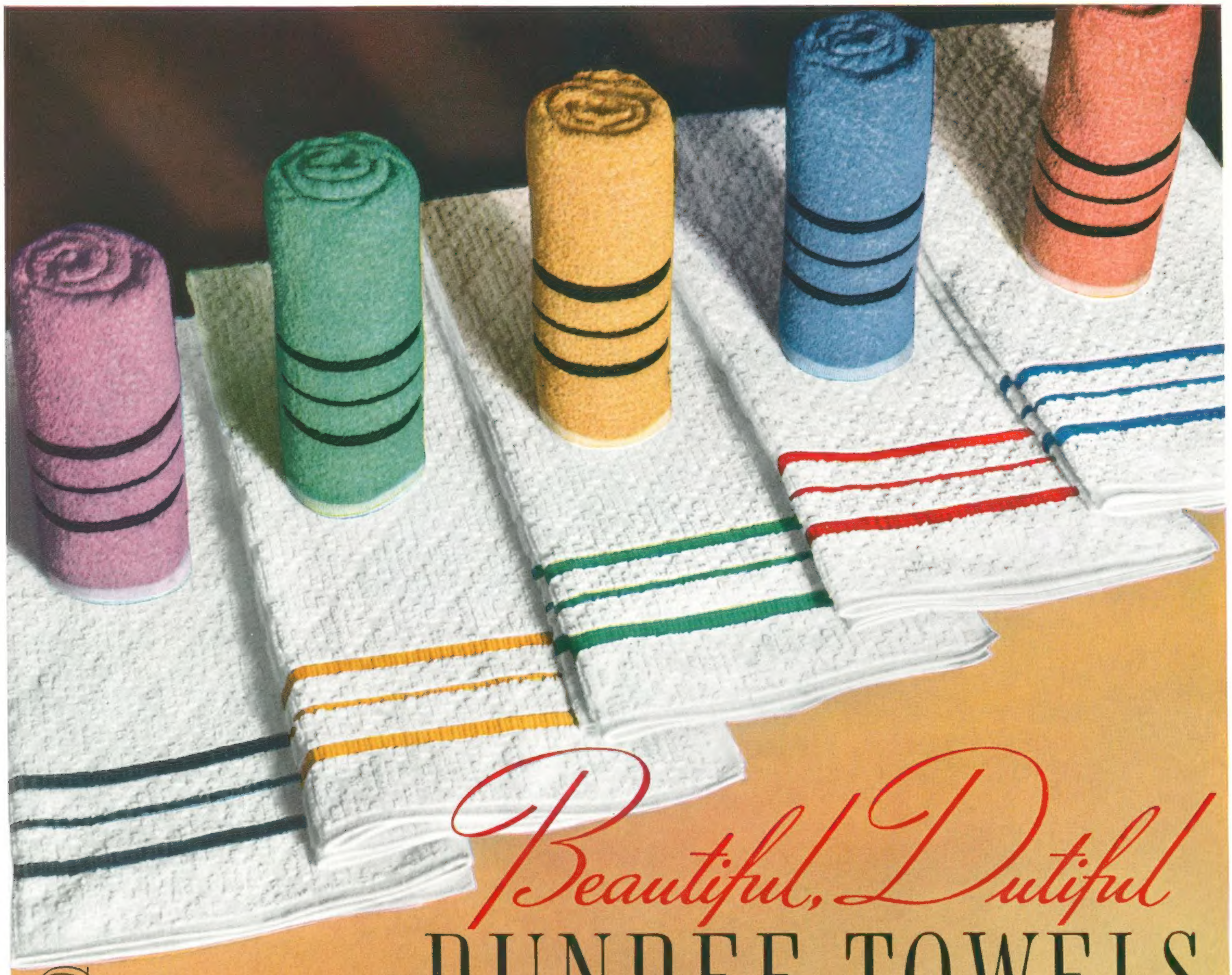
Vogue

INCORPORATING VANITY FAIR



V ★ O © THE CONDÉ NAST PUBLICATIONS, INC

SPRING HATS . BETWEEN-SEASONS FASHIONS . January 15, 1939 . Price 35 cents



Beautiful, Dutiful

DUNDEE TOWELS



A mere handful does the trick—transforms your bathroom, quick-as-a-wink, into a room of lightness, brightness, and gayety galore. Choose your heart's desire from a stirring collection of deep, distinctive textures, and sparkling, fashion-right designs—in brilliant, reversible colorings, luscious pastels, delicate florals, and frosty whites. And choose them, serene in the knowledge that e'en though they'll flaunt their beauty boldly from your bathroom walls, DUNDEE TOWELS never, never shirk their duty. They drink up each water drop as swiftly, as zealously as flowers the dew. Try them—such tireless service, such eiderdown smoothness, such unquenchable absorbency bring new luxury to the bath.

Look for the DUNDEE label when buying towels. Prices are modestly low. *Available at better stores.*

AMERICAN INSTITUTE OF LAUNDERING — LAUNDRY TESTED and APPROVED

DUNDEE

GEORGIA-KINCAID MILLS
GRIFFIN, GA.
For 50 Years
Makers of Dundee Towels
WOODWARD, BALDWIN & CO.
Selling Agents, 43 Worth Street, New York







"HI-HO"

a new tweed reefer suit for sizes 11 to 17

$19.95

Exclusive with

BEST & CO.

Fifth Avenue, New York

The long coat suit is one of the most useful items in any smart young woman's wardrobe. Here's one that's ideal for cruise or travel now, for town wear this Spring. Its reefer of British inspiration is skillfully fitted and flared to flatter the figure . . and can be worn over separate frocks. The gracefully gored skirt will lead a useful life of its own with your pet sweaters and blouses. Good looking tweed in brown or gray mixtures, lined with **Earl Glo** the men's wear rayon lining famous for its wearing qualities.

Mail orders filled

GARDEN CITY • MAMARONECK • EAST ORANGE • BROOKLINE • ARDMORE
GROSSE POINTE • CLEVELAND HEIGHTS • WASHINGTON, D. C.

COURTESY: MILGRIM, NEW YORK • HUTZLER BROS. CO., BALTIMORE • ARNOLD LIEBES, SAN FRANCISCO

Advance
NEWS PICTURE
of Spring

Flattering stole of luxurious twin Foxes . . . magnificently silvered . . . pure in color — no tinge or "rust" . . . with a stunningly marked cross. Lovely against the subtle wood violet of this woolen and print suit!

The new crop of Fromm Foxes will be shown at your furrier's by the middle of February — even more beautiful than any you have seen before.

You will know these pedigreed beauties by the 1939 medallion, and by the 1939 stamp on the leather over the trademark. All Fromm Foxes are easily identified by the trademark stamped on the leather side, and by the Fromm medallion, sealed to the nose of the pelt. (Shown below.) You receive the pedigree certificate of each of your foxes by mailing the medallion to Fromm Brothers, Inc., Hamburg, Wis.





FROMM
Bright with Silver
Pedigreed FOXES

I. MAGNIN & CO.
FASHIONS THE COAST
SAN FRANCISCO • LOS ANGELES • SEATTLE
AND OUR OTHER CALIFORNIA SHOPS

Herald of Fashion



A. Bolero in checks, monotone tweed skirt, contrasting silk blouse. $39.95

B. Bolero in man's flannel, skirt flares moderately, crisp pique trim. $35.00



C. Button down this fitted checked tweed reefer, four patch pockets. $29.95



D. Shirring in sheer rayon crepe dress and bolero, crisp pique trim. $35.00



E. Swagger tweed, square shoulders, pleated back. $35.00



F. Three quarter length plaid swagger tweed jacket, contrasting skirt. $39.95

AHEAD OF THE TIMES

A victory for common sense in high style . . . The flashing success of this collection proves American women want forward-looking clothes. They like the tang of HERALD OF FASHION'S fresh last minute slants on current trends . . . They like the fact they can wear them from the very moment of purchase . . . They approve of new designs at the onset of the season. Design brochure available by writing to HERALD OF FASHION, Inc., 570 Seventh Avenue, New York City.

Coats and suits rayon lined with **EARL-GLO**

Tweeds by **STRONG-HEWAT**

Coats and suits designed by **ETTA GAYNES**

Cloth fabrics by **BOTANY**

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Akron, O.....A. Polsky Co.
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Clarksburg, W Va.Parsons-Souders
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Harrisburg, Pa.....Mary Sachs
Hartford, Conn.....Sage Allen Co.
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Indianapolis, Ind.
The Wm. H. Block Co.
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Jacksonville, Fla.
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Jamestown, N. Y.
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Jefferson City, Mo..Millsap Bros.
Kansas City, Mo.....Mindlin's
Knoxville, Tenn.....Hall's
Lancaster, Pa.....Mary Sachs
Lansing, Mich.....The Style Shop
Lewisburg, W. Va.....Schuchat's
Lima, O.....Madison's
Lincoln, Nebr...Hoviand Swanson
Little Rock, Ark.The Gus Blass Co.
Long Beach, Cal.....Schick's
Los Angeles, Cal.Myer Siegel & Co.
Louisville, Ky...Besten & Langen
Lynchburg, Va...J. R. Millner Co.
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Mason City, Ia.....Damon's Inc.
Memphis, Tenn.
B. Lowenstein & Bros.
Meridian, Miss..The Liberty Shops
Milwaukee, Wisc.....Hixson's
Minneapolis, Minn.
John W. Thomas & Co.
Montgomery, Ala.....Al Levy
Nashville, Tenn.
Rich, Schwartz & Joseph
New Haven, Conn.....Moline's
New London, Conn..The Sport Shop
New Orleans, La..Maison Blanche
Newport News, Va.....Nachman's
Oakland, Cal.
Earl R. Lindburg Co.
Oklahoma City, Okla..Halliburton's
Omaha, Neb.J. L. Brandeis & Sons
Owensboro, Ky.....Levy's
Palo Alto, Cal.....Joseph Magnin
Pasadena, Cal...Myer Siegel & Co.
Peoria, Ill.....The B & M
Petersburg, Va.A. Lavenstein, Inc.
Philadelphia, Pa. B. F. Dewees Co.
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Korrick's Dry Goods Co.
Pittsburgh, Pa.....Kaufmann's
Portland, Ore.....Meier & Frank
Poughkeepsie, N. Y.....Goodman's
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Racine, Wisc....Murray-Held Co.
Raleigh, N. C.....Jean's
Reading, Pa.....Mary Sachs
Richmond, Va....Meyer Greentree
Rochester, N. Y...B. Forman Co.
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San Diego, Cal...The Marston Co.
San Francisco, Cal..Joseph Magnin
San Jose, Cal.....Appleton & Co.
Santa Monica, Cal.
Campbell's Women's Shop
Schenectady, N. Y.
H. S. Barney Co.
Scranton, Pa.....The Heinz Store
Shreveport, La.....The Fashion
South Bend, Ind.....Frances Shop
Spokane, Wash.....Alexander's
Springfield, Ill.....Myers Brothers
Springfield, Mass.....Brigham's
Stamford, Conn. H. Frankel & Sons
Syracuse, N. Y.....Flah & Co.
Toledo, O..Morgan's Peggy Shoppe
Topeka, Kan.The Crosby Bros. Co.
Trenton, N. J.
Alice Elizabeth Shoppe
Uniontown, Pa..N. Kaufman's, Inc.
Washington, D. C.
Woodward & Lothrop
Wellesley, Mass.....Slattery's
Westwood Village, Cal.
Myer Siegel & Co.
Wichita, Kan.....Garfield's
Wilkes-Barre, Pa.. Beverly Shop
Wilmington, Del.
Arthur's Apparel Shop
Winston-Salem, N. C.....Sosnik's
Youngstown, O.
Charles Livingston & Sons

Vogue
January 15th, 1939

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Vol. 93. No. 2
Whole No. 1596

"Don't tell me a man designed this Packard"



"THE TRAFFIC SIGNS SHOWED ME HOW PERFECTLY A PACKARD MEETS A WOMAN'S NEEDS"

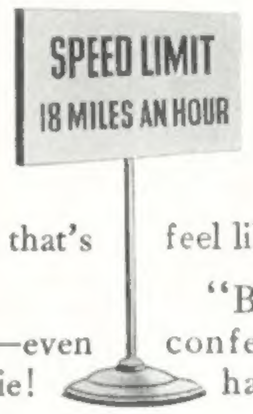


"MAYBE you think I'm silly—saying that traffic signs showed me a Packard is the perfect 'woman's car.'

"But try driving a new Packard yourself, and see if you don't find it hard to believe a woman didn't have a hand in designing it.

"Take those 'Parking' signs, for instance. Aren't they usually the signal for an exhausting skirmish with the steering wheel? Haven't you often thought, 'Why, oh why, doesn't *somebody* make a car that's easy for a woman to park?'

"Well, in my new Packard, parking—even in the tightest places—is easy as pie!



"Then take the signs that mean you're entering city traffic. I used to dread seeing them, for it meant the start of a nerve-racking struggle. But since we got the Packard, driving in traffic is really *fun*.

"The car handles so beautifully, the controls all work so easily, you feel like cheering out of sheer relief!

"But (and I might as well make a full confession) the *biggest* change a Packard has brought into my life is the kick



I get out of being seen in it. It's a thrill to drive up to friends' houses, or to my Club, and know people are thinking, 'Lucky Anne, with that gorgeous Packard!' It's *done* something for my morale.

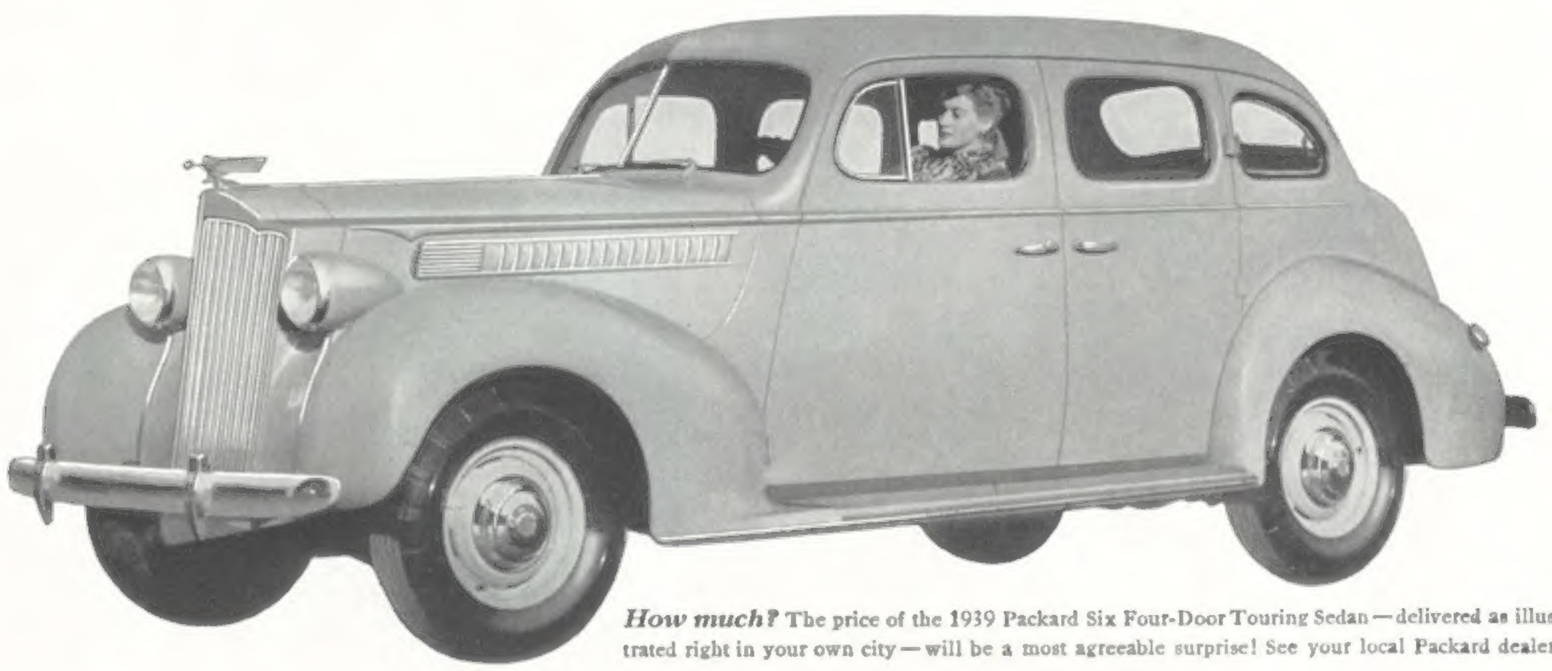
"Why don't you see your Packard man soon? You'll find, as we did, that a Packard costs little, if any, more to own and run than most of those 'everybody-has-one' cars."

THE NEW 1939

PACKARD

SIX & 120

ASK THE MAN WHO OWNS ONE



How much? The price of the 1939 Packard Six Four-Door Touring Sedan—delivered as illustrated right in your own city—will be a most agreeable surprise! See your local Packard dealer.

JANTZEN GLAMOUR SWIM SUITS
at Burdine's



Presenting Jantzen's New

VELVA-LURE, KNIT-IN PRINTS, SATIN-KNITS

There's something sensationally new waiting for you here under the Florida sun—Jantzen Swim Suits in new Glamour Fabrics with just the right amount of two-way stretch. These marvelous fabrics made with *Lastex* yarn are rich and lustrous with the glorious sheen of sunshine. It's almost unbelievable—but there's never a wrinkle, in the water or out. They're slim-liners all, molding you, holding you in the trim sculptured lines of youth.

Burdine's MIAMI AND THE BEACH *Sunshine Fashions*

Copr. 1939—American Viscose Corporation, World's Largest Producer of Rayon Yarn

Dahl-Wolfe

THE FIRST NAME IN RAYON...
THE LAST WORD IN QUALITY

A Sunshine Fashion in a Crown Tested Rayon Fabric. As Selected by Burdine's



Peacock presents

The Profile Shoe

Heel and sole are wedded in perfect harmony of color and line in this revolutionary shoe fashion introduced and patented by Peacock. For the first time in shoemanship, the body leather reappears in the sole under the arch and swathes the heel *for its entire circumference* in one unbroken symphony of design. Peacock now gives you the perfectly dressed foot ...smart in any position and from any angle.



Sole and upper, blending together, seem to lift and lighten the arch. In Electra, the heel, rounded at the back and delicately pointed under the arch, *completely* finished, is at one with the shoe in color and distinction.



This time the heel is oval and lower, wholly covered with the fabric of the shoe, which also forms the under-arch section of a chic new sandal... proving the beauty of the Profile Shoe in informal types.



Note the lightness and fleet-footed grace resulting from harmonizing heel and sole in Holiday, another new model. The heel is pentagon in form, perfectly keyed to the squared lines of the toe.

High, gracile heel and matching under-arch combine in suave perfection, displayed to advantage when the shoe is off the floor. Kay, a sublimated oxford, is air-conditioned to the nth degree and laced from toe to top.



The Profile Shoe gives the completely soignee foot, fit complement to a smart Paris frock. Francois emphasizes the elegance of this technique in shoes of dressier type, to which it is particularly well adapted.



PEACOCK BAGS TO MATCH THESE SHOES

Created by Peacock designers to match in color and agree in style with the new shoes. Each bag expresses the sure taste and exquisite workmanship you associate with Peacock. Now you may choose, at one time and in one shop, a Peacock ensemble of bag and shoes and add to your chic a new elegance.

Peacock shoes

BOYD-WELSH, INC. • ST. LOUIS, MISSOURI

CAMP
TRADE MARK

SUPPORTS



External Beauty depends upon Internal Order

The basic thing about a Camp Support is that it goes far deeper than superficial figure moulding. The sculptor, working with inanimate clay, is concerned only with creating a beautiful form. The maker of a scientific support for the living woman must, in addition to beautifying the figure, also help nature achieve internal order of muscles, organs and bones. That is what Camp Supports do. That is what doctors, who have been prescribing Camp Supports for the past 25 years, know that they do. However, you need not be a "doctor's case" to benefit from a Camp Support. Natural obesity, poor posture, fatigue, strains, prolapses, muscular weakness, maternity—these and many other general conditions call for the aid of a Camp Support. Why not look into the matter?... Camp Supports are sold at good stores everywhere—never by door-to-door canvassers.

The famous Camp Transparent Woman, seen by millions of persons, is an object lesson in the relationship between internal order and external beauty.

Copyright 1939, S. H. Camp & Co.

I. MILLER

first to introduce

STRETCH-ONS*

of

TWILL-TEX*



I·MILLER
Beautiful Shoes

I. Miller & Sons, New York City. Stores and Agencies in principal cities. United States, Canada and foreign countries.

*trademark I. Miller & Sons, Inc.



You loved those amazing shoes of stretchable suede, made with "Lastex," that I. Miller pioneered three years ago. You marvelled at the absence of fastenings or stiff boxing. You reveled in the soft, glove-like fit. Now I. Miller presents a new series of "Stretch-Ons" in "Twill-Tex," a new shoe fabric for Spring, made with "Lastex" yarn. (I. Miller uses only leathers and fabrics elasticized by the Alfred Vamos process.) "Stretch-Ons" are featured in black and navy, to go with your new twill suit, your thin wool dress, your soft dressmaker ensemble. Reading from your left to right, the shoes are "Tivoli," "Durand," "Weston" and "Kent."

Lastex . . . THE MIRACLE YARN THAT MAKES THINGS FIT

REG. U. S. PAT. OFF.

An elastic yarn manufactured exclusively by United States Rubber Company
1790 Broadway New York City



Choose Your Coat in Stroock Cloud-Drift

The Flight-weight Fabric for North and South . . . Stroock blended Cloud-drift for an airplane age so that you may leave New York and arrive in Cuba wearing the same perfectly acclimated coat. Cloud-drift is a combination of the finest insulative virgin camel fibres with kid mohair and fine virgin wool. And this year, when light coats over dark frocks (or suits) are especially chic, you can wear any of these coats for travel now, for town later, and over your pastel frocks the Summer through. You will find these styles at your favorite store, or write directly to Grossman & Spiegel, Inc., 512 Seventh Avenue, New York. Sole Agents for Stroock Camel Hair for women.

Lined with DUCHESS Acetate Rayon SATIN



A "PERMANENT WAVE" IN MOTOR CAR SPRINGS



FOR THE LAST WORD IN A LUXURY RIDE

SOUNDS silly, doesn't it? But actually, by coiling all four springs, we've made our cars ride smoother than they ever did before . . . and we've stabilized this smoother ride against pitching and rocking and side-sway. "Rhythmic Riding" is what it's called . . . and only Oldsmobile gives it to you. Just one of a hundred reasons why . . . "You ought to own an Olds!"

OLDSMOBILE

SERIES 60 · 70 · 80



Take a luxury ride in a stunning, streamlined Oldsmobile. Seats are tilted just right for comfort. Interiors are smartly tailored and richly fitted. There's plenty of power for any occasion . . . Olds prices are down this year, starting with the Sixty in the low-price field.



Towle

makers of sterling only with craft traditions

Since 1690

WHATEVER type of design you prefer in Sterling you will find a TOWLE pattern which interprets it in truly delightful fashion. So choose the one you like best—confident that it will please you always and serve you and yours with shining grace all your life long.



Write for pictures and prices of all TOWLE patterns with chart of engraving suggestions.

NEW BOOK FOR BRIDES—"*How to Plan Your Wedding and Your Silver.*"

THE TOWLE SILVERSMITHS—Dept. K-1
Newburyport, Massachusetts

Please send free folders on _____ patterns.
I enclose 10 cents for new book.
Name and Address _____

RAYON DIVISION, E. I. DU PONT DE NEMOURS & CO., INC., NEW YORK



ADDRESSED TO SPRING...a suit in a sheer as soft as chiffon jersey. Stünzi, bigwig in American fabrics, blended two exquisite Du Pont Rayons to achieve it. Its debut is perfect in this puckered jacket and soft skirt with attached tie silk polka dot top. Black with cinnebar red, navy with shocking pink, mink brown with old gold. Sizes 10 to 20.

BONWIT TELLER, Fifth Avenue, New York

I. MAGNIN, California • **NEIMAN-MARCUS**, Dallas

DUPONT RAYON

"STA-UP-TOP" LE GANT*



WON'T ROLL OVER

"It surely does hug your waist, dear."
"And yours won't roll either. We've got something this time, Mother!"

Smart Mothers follow Daughter's advice on corsets these days—and the new patented "Sta-Up-Top" Le Gant finds instant favor with every Mother's Daughter! There are girdles and pantie-girdles, many with "TwoWay-OneWay" for back hip flatness. And, like all Le Gants, "Sta-Up-Top" is the corset that's different, because it has the *comfort of elastic with the control of cloth.* $5 to $35.

The A'lure* bra also has "Sta-Up-Band" which prevents wrinkling at the rib line and keeps the bra snugly in place. A'lure* s-t-r-e-t-c-h-e-s to support and mold with utmost comfort. For all types of figures. $1.50 to $5.

Write for free illustrated booklet, "Recipes for Figure Beauty." The Warner Brothers Co., 200 Madison Ave., N.Y. In Canada, The Parisian Corset Mfg. Co., Quebec.

Other Le Gant Girdles and Corselettes
$5 TO $35. AT BETTER SHOPS

"Sta-Up-Top" is patented No. 2,136,742

WON'T RIDE UP

BY REDFERN

*Reg. U. S. Pat. Off.

"Harlequin crowns" says

Dobbs

Again Dobbs gives you headline news!
High crowns . . deftly creased and snubbed
. . in the two outstanding hats of the season.
Dobbs New Yorker, rib-striped, with flattering
sweep of brim . . Dobbs Miamian, with the
dash of a Directoire dandy. New spring and
resort colors. Dobbs accurate headsizes.

NEW YORKER $10

MIAMIAN $7.50

Burdine's
MIAMI AND THE BEACH
Sunshine Fashions

Dobbs

New York's Leading Hatters

711 FIFTH AVE. AT 55TH ST. • 380 PARK AVE. AT 53RD ST.

And at Leading Stores Throughout the United States

THREE LOVELY STARS IN *Catalina's* DISCOVER FIGURE-SCULPTURING COPYRIGHTED CURVES

. . . achieved with CONTROLASTIC*, the amazing new multi-ply elastic yarn!

GLORIFIERS of American youth on the screen value "smart appearance." So Catalina . . . the swim suit "Styled for the Stars of Hollywood" . . . makes another scoop: for the first time assures true figure-control in water-wear through the use of Controlastic.

And here's why:

Controlastic, unique achievement of Firestone Laboratories, is made of thin *wrapped layers* of latex instead of a *single* strand. These multiple-plies add strength to the elastic; protect it from the weakening effect of sun, salt water, suntan oils.

Result? More elasticity! More power to flatter your figure!

Whether you sit and sun or brave the waves, look glamorous, moulded in a Controlastic suit by Catalina. It's The Vogue this year!

Pacific Knitting Mills, Inc., Los Angeles, Calif.

*Reg. U. S. Pat. Off.

. . . ROSEMARY LANE . . . PRISCILLA LANE . . . ANN SHERIDAN . . . You will see all three in Warner Bros.' hits — Rosemary Lane in "Oklahoma Kid"; Priscilla Lane in "Yes, My Darling Daughter"; Ann Sheridan in "Always Leave Them Laughing." Here again you see all three in Catalina swim suits with the figure-moulding support of Controlastic.

This label pledges *multi*-ply elasticity and figure-control.

COLOR AFFILIATES *for Spring*





THESE GREAT NAMES in the accessory world...KISLAV gloves, KORET bags, KNOX and DUNLAP hats and ARTCRAFT stockings...have pooled their fashion resourcefulness to create six exclusive new COLOR AFFILIATES for Spring. All six are authoritative—important for Spring accessory elegance . . . MARIGOLD is a rich mustard yellow, of paramount style significance this season; ARBUTUS, a delicate, pastel pink; PRUNELLA, a passionate spring-wine; TIGER LILY, a radiant, roseate tone; FOXGLOVE, a tender blue; SUN DROPS, color of sparkling champagne. Just name your COLOR AFFILIATE when you assemble your accessories—and z-ing into Spring smartness!



Exclusive shoe fashions by NEWTON ELKIN.

Highlight patent, stitched and slashed to create a fascinating new texture, reminiscent of Indian design. Perfectly carried out in new pottery colors . . . red . . . blue . . . gleaming black.

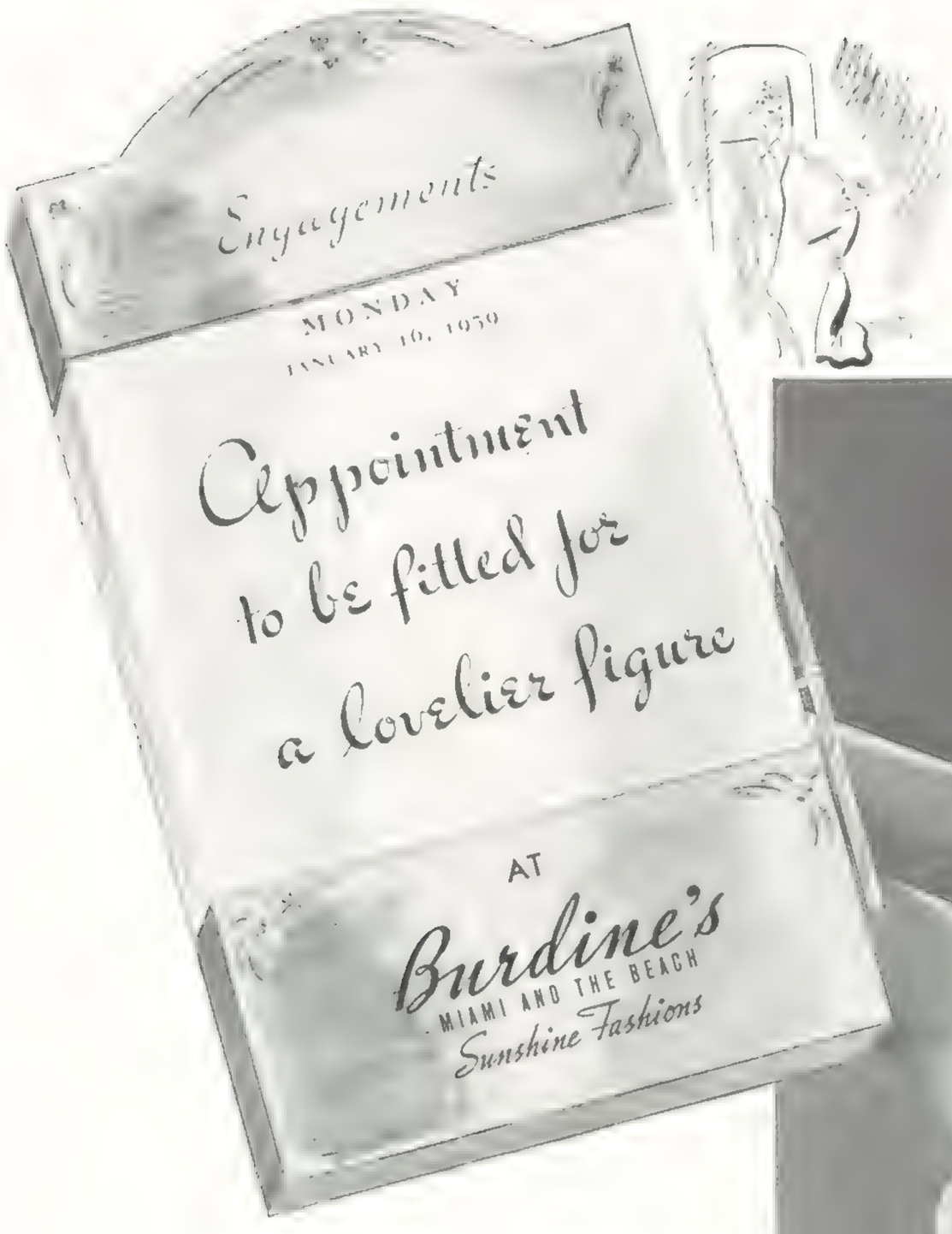
Pandora Exclusives from $12.75.

Aztec treatment patented

Atlanta, Regenstein's
Baltimore, N. Hess Sons
Boston, Filene's
Buffalo, Wm. Hengerer Co.
Canton, Halle Brothers
Cincinnati, Shillito's
Cleveland, Halle Brothers
Dallas, Sanger Brothers
Dayton, Rike-Kumler
Denver, The May Co.
Erie, Halle Brothers
Detroit, Hudson's
Forth Worth, W. C. Stripling Co.
Houston, Rupley's
Kansas City, John Taylor's
Los Angeles, Gude's
Memphis, Walk-Over
Minneapolis, Napier's
New Orleans, Maison Blanche
New York, Lord & Taylor
Oklahoma City, Peyton's
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Rochester, Eastwood
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Seattle, Frederick & Nelson
St. Louis, Famous-Barr
Waco, R. E. Cox Dry Goods Co.
Washington, Woodward & Lothrop
Wichita Falls, Perkins-Timberlake Co.
Youngstown, Lustig's
London, Debenham & Freebody
Harvey Nichols, Ltd., Fanchon

PANDORA
Exclusives

Newton Elkin Shoe Company . . Philadelphia, Pa.





The mode draws the line of 'thirty-nine with a decided pencil. Snug you must be at the waist. Smooth over the hip. Firmly uplifted at the bust. All of which is deftly achieved in this new version of the Le Gant Corselette, a Sunshine Fashion at Burdine's. Four narrow, vertical sections of *two-way stretch* open-mesh net combine with *one-way stretch* satin panels—all made with "Lastex"—and a new type of figure control is born. A boneless technique that gives the support of boning without its drawbacks. Alençon lace bust, adjustable shoulder straps, extra-flat garters. At Burdine's, too, you will find the hosiery shown, by Vanity Fair, the strain absorber tops made with "Lastex."



Lastex
REG. U. S. PAT. OFF.

THE MIRACLE YARN THAT MAKES THINGS FIT

An elastic yarn manufactured exclusively by United States Rubber Company, 1790 Broadway, New York City.



A cold wind blows out of the North, and the still air warns of snow. It comes at night, a dry and powdery whiteness, sifting down past birch and pine to trails already deep.

Snowtime, in Quebec!

This foreign land next door is the true capital of winter sports. Snow comes often, stays late. Ski-trails throughout the Province trace down deep slides, run along lakes, double into the shadows of woods. In one Laurentian district alone is a ninety-mile network!

In the evening, beneath a frosty sky, are sleigh rides, and dog-sled trips. Ski-joring is a picturesque French custom. Toboggan runs cleave a swift, steep path through the night, and lakes, frozen glassy, are gay with skaters. Crackling logs and a hot meal bring content at day's end.

The Province of Quebec is only overnight from most places most people come from. Let us show you how to escape to the land of snow! For complete ski and winter sport information write Province of Quebec Tourist Bureau, 250 Parliament Buildings, Quebec City, Canada.

LA PROVINCE DE QUÉBEC

LAND OF WINTER SPORTS



NOTHING TO DO . . . BUT

Enjoy Yourself

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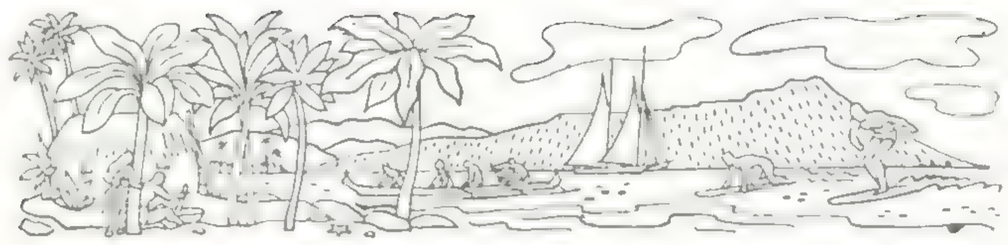
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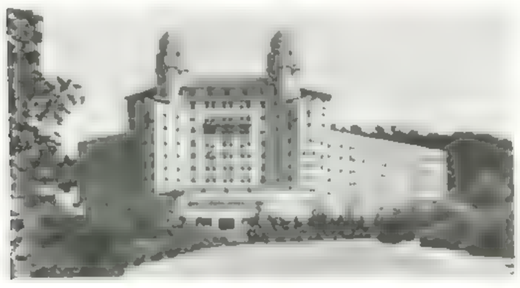
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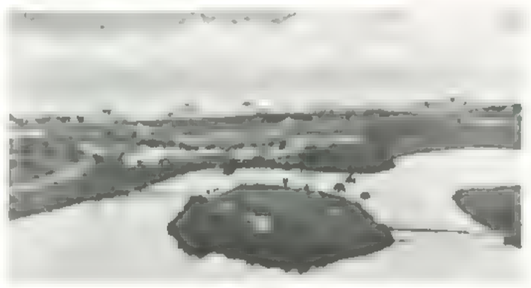
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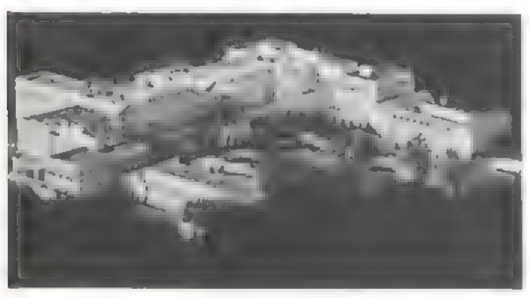


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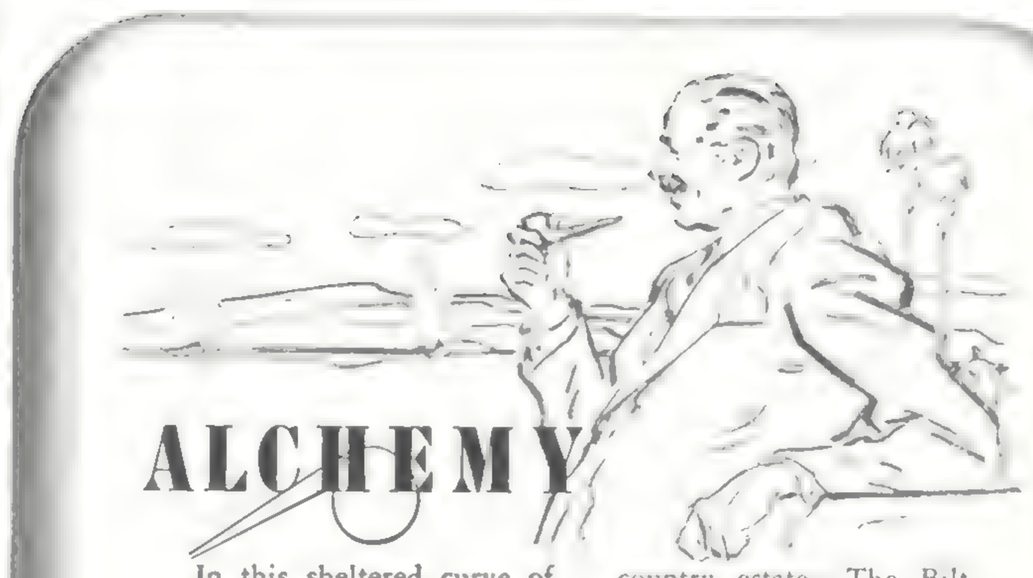
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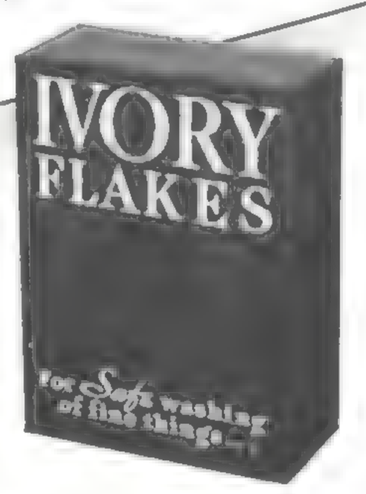
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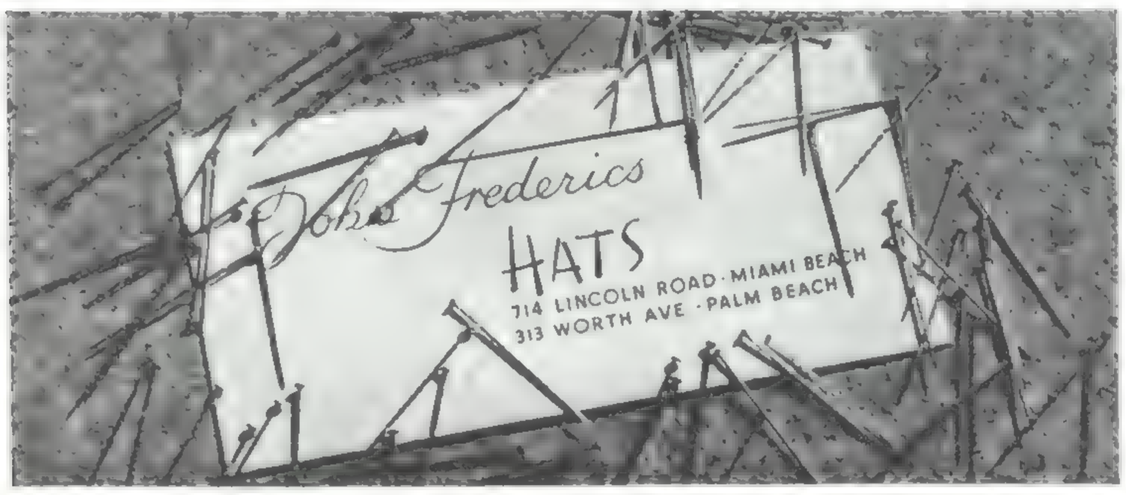
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VOGUE COVERS

Café Society



That new night-club, Café Society, which is devoted to an energetic satirization of Café Society, is swinging along on Sheridan Square. The faces that every one recognizes have been trenchantly caricatured on the walls by William Gropper, Berman, and Birnbaum, who have not pulled their punches.

All the musicians, by the way, are Negroes, all famous in Swing. The star, Billie Holliday, whose rich black voice was the sensation of Count Basie's orchestra, sings songs which sound faintly like Noel Coward's, but which are actually written by Austin Croom-Johnson, the English composer of some of the best popular music of to-day. (Helen Brown Norden wrote something about this in her article, "Café Propriety," in the January 1 issue of Vogue.)

Proxy parents

At last, at long last, there is a place to turn to when you find your Great-Aunt Minerva is going to be in New York just for Nurse's one day off. You can telephone Miss Alison Raymond at MUrray Hill 4-5697, and she will send you a companion for your child at a small hourly rate. Miss Raymond, who went to Brearley and Bryn Mawr before starting out in this Proxy Parent business, picks her assistants carefully and has all ages on her string.

If you want some one you can trust to take your children around, or if one of your children is ill and needs to be amused, this is just your cup of tea.

Semi-political fun

The bright ones of the Theatre Arts Committee give a bouncing, two-hour cabaret show, called Cabaret Tac, every Sunday afternoon at the American Music Hall. There are songs, and dances, and skits, with everything extremely informal, funny, arty, talented, and serious. The proceeds, by the way, go to Spain and China.

The cast and the numbers constantly change, but, mixed up somewhere, there is usually Hiram Sherman, Leif Ericson, Harold Rome, and Michael Loring. With the same flip attitude as "Pins and Needles," the group takes swats at practically all statesmen. No matter what the program, it usually ends with demands for the rich, sweet voice of Loring singing "Abe Lincoln," a heartfelt song. There is also the fantastic Jack Gilford, who does nonsense-imitations of golf-balls and slow-motion newsreels. (The whole intense show is repeated on Mondays at midnight.)

You sit, incidentally, at little tables, with, around you, celebrities in mufti.

Bauhaus

An important and brilliant undertaking is the exhibition at The Museum of Modern Art, 14 West Forty-Ninth Street, through January. It is called "The Bauhaus, 1919-1928."

The Bauhaus was the German school that started in Weimar and later moved to Dessau. Modern functionalism had its beginnings in the Bauhaus under the leadership of such men as Gropius and Bayer. Dr. Gropius is now chairman of the School of Architecture at Harvard.

With Teutonic thoroughness, the artists of the Bauhaus applied their ideas to nearly every phase of living—to architecture, furniture, textiles, even clothing. In this show are the rudimentary beginnings of things that were revolutionary only a few years ago, but that have by now become accepted.

Animals for rent

In case you're interested in renting an elephant, or perhaps a camel, there's a young man named Stanley S. Woolley, junior, who'll be glad to oblige. Gorillas, binturongs, sea-lions, tigers, skunks, wild horses, hyenas, and many others are on the list of animals for hire at his agency, the Animal Mart, at 57 West Forty-Fifth Street. Though he does the bulk of his business with advertising agencies, Mr. Woolley also has a large clientele of people who, every so often, just HAVE to have a giraffe. Something of an animal-lover himself, last year he went around with a baby lion on a leash; this year, his companion is a non-quill-shooting porcupine.

Not so very long ago, Mr. Woolley had an urgent request for six penguins. He sent word, through short-wave, to some friends of his in Alaska, and the penguins arrived two days later.

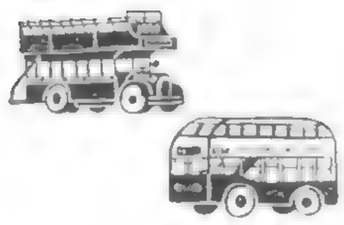
He has almost every kind of trained animal for parties, but there are more calls for the boxing kangaroo and the talking dog than for any other. The elephant is the most expensive, because it's the most difficult to haul around.

All-Bach

A miscatalogued sonata, composed by Wilhelm Friedermann Bach, oldest and favourite of Johann Sebastian's twenty children, will be played for the first time, in America, on January 21 at the Town Hall.

This sonata, for viola and harpsichord, is part of the all-Bach program of the Bach Circle, which concentrates on doing Bach, just as Bach was played in the old days—without transcription and arrangement. When Yella Pessl, who is one of the world's leading harpsichordists, discovered the sonata in the Library of Congress last spring, it was listed as a trio for two flutes and harpsichord, and scrawled in the shaky hand of an amateur copyist.

THE TOWN



The Bach Circle has in its membership such distinguished musicians as Georges Barrère, the great flutist; William Primrose, the viola player; Miss Pessl; and Mitchell Miller, the oboist. The Circle is devoted to giving Bach just as the music was played by the extraordinary and fecund Bach family.

Belle Meunière

Eating à l'Américaine is frowned upon at the Belle Meunière, 12 East Fifty-Second Street. Pierre, as maître d'hôtel, discourages your rushing through your meals.

To put you in the proper state of relaxed anticipation, the restaurant is decorated pleasantly with photo-mural panels of cloud-formations. There are burgundy rugs and grey-green walls.

Pierre will spoil you with his small attentions and his deft management of the chafing-dish. But Pierre is only one-third the explanation of the Belle Meunière's success. His partners are Arthur, the chef, and Gino, who has charge of the bar.

For his one meal at home, Pierre has an English boiled dinner.

Refugee concerts

This winter, Mischa Elman will give twenty-five concerts all over America for the benefit of refugees of all faiths. After conferences between Mr. Elman and the heads of Protestant, Catholic, and Jewish committees, a new organization was formed, The Mischa Elman Non-Sectarian Refugee Concerts, of which the Hon. Alfred E. Smith is chairman.

Mr. Elman's recital on January 21 at Carnegie Hall will be the first of the twenty-five.

Snow in the East



All over New England, innkeepers are squinting anxiously at the sky, holding up a finger to test the wind—the big ski industry is under way.

IN NEW HAMPSHIRE: An extraordinary new contraption called a "Skimobile" has been installed in North Conway. It is made up of sixty little one-seater cars that are clamped to a steel cable. You climb in and are carried serenely up Mount Cranmore. The Eastern Slope Inn at the foot of the mountain has an instructor, Benno Rybizka, from the Austrian Tyrol; a game-room for Badminton and deck tennis; and all kinds of non-ski activities: maple "sugaring-down," hay-rides, and dog-sledding.

Some of the loveliest country in New England surrounds the Waterville Inn at Waterville Valley. The two-mile Tecumseh Trail, right up the mountain from the Inn, was smoothed during the summer, and control bays were cut at the steepest turns.

The sixty-mile Outing Club Trail, a cross-country, up-and-down-hill trek for the sturdy and expert, runs right through Hanover. The Hanover Inn is on the Dartmouth campus, within three miles of Balch Hill and Oak Hill, where there are new trails and a new ski-tow.

An Aerial Tramway, of the type that Saint Moritz and other skiing places abroad have used for years, has been constructed at Franconia Notch up the side of Mount Cannon. If there is snow anywhere in New England, there will be snow on the top of Mount Cannon—no matter how the valleys are.

Four miles across the valley from Mount Cannon (practically next-door to the Aerial Tramway) is Peckett's—known to two generations of skiers by this time. There you will find both foreign and American instructors, and you can do a serious job of skiing or relax and go coasting or dog-sledding near-by with descendants of Admiral Byrd's huskies.

IN VERMONT: Two championships—one State and one U. S. Eastern—are run over the Nose Dive Trail at Smugglers' Notch in Stowe. There are sixty miles of trails, two ski-tows, two ski schools, and two instructors: Sepp Ruschp, an Austrian, and Jacques Charmoz, a Frenchman, who teaches the Chilean Army Andes Corps during our summers.

IN PENNSYLVANIA: The dog Team Derby is run late in January at the Skytop Club at Skytop in the Pocono Mountains. For the wives who hate skiing (some people have acrophobia, the special kind that makes sliding down-hill unbearable), there are lots of other things to do: ice-hockey and skate-sailing and long, lazy rides on a dog-sled. There is another place in the Poconos for skiing—The Inn at Buck Hill Falls. They have horses that don't mind the snow, if you want to ride, and cutters that you can take out by yourself.

Town gossip

Gladys Swarthout is singing on January 21 at Carnegie Hall....

....New York's newest newsreel theatre, with almost clinically comfortable curved seats, is at Rockefeller Center, on the Fiftieth Street side....

....Lily Emmet will exhibit twenty-five gouaches at the Walker Gallery for three weeks, starting January 23. They are all landscapes, mostly of Central Park....

....Practically every scenic artist, including Jones, Simonson, Aline Bernstein, and Mielziner, is involved in the great show of costume designs, given by the United Scenic Artists of America from January 16 to 31, at 251 West Forty-Second Street. There will be early designs of some of the more important artists, designs from plays now running, plays long ended, and plays that people have always wanted to do and will probably never get done. Admission is free.

"FLANEUR"



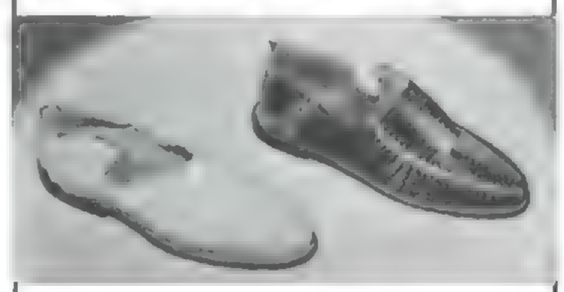


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DECORATOR'S DAY-BOOK

DECORATORS' CHILDREN—Refusing to conform to the ancient formula about shoemakers' children, a decorator usually does himself well in the matter of his own background. And Leonard Bruce, who has progressed from decorating into designing, has thought up enough ingenious changes for his Madison Avenue flat to meet almost any problem that may confront you. The long drawing-room that opens onto a terrace is painted a faded olive-green, scarcely more than grey. Although the room gives the impression of being long and low, the ceiling is high enough to take a small eighteenth-century chandelier, which matches the Venetian crystal appliques on the walls and screens.

These screens, a pair of them, divide the room near the entrance door, projecting their six tall narrow panels into the room and making a sort of foyer of the entrance-end. And on the grey-green matting surface of each hangs one of the Venetian appliques, fitted with three candles and balancing the pair at the opposite end of the room. The panels are held firmly together with horizontal two-inch strips of rough silk that form decorative bands, and the same matting has been used to cover the large modern desk that dominates one end of the room.

But the best trick of the room is its largest one—the floor. This is completely covered with matting laid in two-foot squares in an alternating diagonal pattern, like an exaggeration of an old French parquet floor, tacked down over a soft, thick lining with thousands of pewter-headed nails, each an inch in diameter. The outlining of each square with these silvery nail-heads and the varying colour and texture of the matting give great distinction to this scheme in monotone.

A gun-metal lacquer commode holds a mass of grey-green eucalyptus leaves before a mirrored wall, and, opposite, a small, but vastly comfortable Edwardian sofa is covered with a softly coloured and equally Edwardian cretonne. These masses of pink roses, lilacs, and grey-green leaves are the exactly right touch that humanizes the room and completes its cool severity.

In a small bedroom, Mr. Bruce has used very full curtains of chintz, bright colours on a white ground. In an adjoining dressing-room, painted dark green, the built-in wardrobe that covers one entire wall is equipped with ingenious sliding screens that are diagonally striped, like a sentry-box, in green and white.

Another trick is the service door from the kitchen, which opens into the foyer. This has been fitted with an extra door hinged to its outer edge, which forms a screen when it is opened out, making a conventional screen unnecessary.

A screen again is used to conceal a necessary set of files. This time, it is simply an extra threefold one attached to one of the main screens, forming a sort of Y-shape, which hides the files and looks perfectly logical from either side.

All this fresh use of straw matting suggests itself, of course, for Southern houses, but its use in a city flat is proved by this example to be both right and refreshing.

SOUTHERLY DIRECTION—The Colwell Company has made for a house in Jamaica a fleet of Queen Anne chairs. (And what could be more appropriate than Queen Anne in Jamaica?) Only these are what a lately-eminent decorator would call "only the memory of Queen Anne"—they are made of flame-lacquered iron, and have only one arm each. The delicate curved frames, upholstered in important places with white leather tufted with aquamarine buttons, have just the proper lightness for a carefree country.

For another Southern house, there is the Colwell ottoman and umbrella of painted tin striped in green and white, looking a good deal like a musical toy. The octagonal umbrella has a tin-scalloped valance, which is repeated around the edge of the ottoman, and the whole diverting piece is topped with a metal star-and-crescent.

Striped again are the Colwell terrace *chaises longues*, long simple affairs with square frames and thick square cushions, covered with widely striped fabrics laid on diagonally to form a huge chevron. These stripes are then carried down over the frames in paint to match, so that you can not tell where the fabric starts and the paint begins. Then, there are the coffee-tables and other tables of dyed wood, rose, yellow, or aquamarine-blue, with slate tops that give them weight against sudden wind-storms as well as a very new look. Some of these are triangular, a useful and almost unfindable shape, with cast aluminum feet.

There is a very impressive chest of sanded oak, topped with doors filled with aluminum lattice in a herring-bone pattern. For a house in Cat Cay, the Colwell Company made a simple wrought-iron four-post bed, its faintly spiraled posts holding valances and curtains of yards of dotted mull. There are circular cocktail tables that are cylinders of pink latticed iron, each lattice marked by a rosette painted a deeper pink; and for the room with the Queen Anne chairs, a serving-table to match, with a double tier for the endless dishes of a buffet supper. This upper tier is really simply a smaller version of the large table, set on the glass top of its parent.

And finally, octagonal hassock, of Wagnerian proportions, some five feet across, are covered generously with pigskin.

NO STARS, BUT STRIPES FOREVER—A bright prelude to summer that has caught up with the Palm Beach season are the two-inch striped linens that the firm of Kent-Bragaline are showing. These are printed in brilliant colours, red, green, or blue, with a hand-blocked look on fine white linen. There is even a fine brown and yellow, minus the white. Your decorator will guide you to this find. EVERETT GRAY LINSLEY

THE GOURMET'S GUIDE

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THE BLUE BOWL AT 157 EAST 48th ST. specializes in good food served in informal and friendly surroundings. The kind of place you return to again and again. Luncheon 50c & 75c, Dinner 75c to $1.25

KENTUCKY SERVES A MEAL
Featuring Suppers from 85c to $1.25
Luncheon from 75c—Dinner from $1.25 to $1.50
Elizabeth D. Reynolds, Inc., 15 East 48th St.

MIYAKO—JAPANESE CUISINE. 340 West 58th St. Columbus 5-0577. Famous original Sukiyaki and Tempra Cuisine. Excellent luncheon and dinner. Open from 12 to 11 P.M.

LITTLE OLD MANSION—61 E. 52 St. Unusual Food Served In One of New York's Delightful Old Houses. See our old world miniature garden. Luncheon 60c up. Dinner $1 up. Open Sunday 1 P.M. to 8:30.

RESTAURANT MAYAN, 16 W. 51 St., Rockefeller Center. Popular rendezvous for luncheon, cocktails and dinner. Luncheon entrees from 60c. Dinner Prix Fixe served in sizzling skillet $1.50, and à la carte.

GRAND CENTRAL TERMINAL RESTAURANT and Oyster Bar. Lower Level, Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 65c. Dinner from $1.00, à la carte. Delightfully air-conditioned

ROCKEFELLER PLAZA RESTAURANT—32 West 50th. Upstairs—the Plaza Room for Breakfast, Luncheon (from 75c), Cocktails, Dinner (from $1) and Supper. Downstairs—the Old New York Room for Luncheon (from 75c), Cocktails and Dinner (from $1). Both rooms are interesting, smart and informal

24 WEST 55 ST. CAFE & RESTAURANT (Rockefeller Apartments—just off 5th Ave.). Smart, restful atmosphere. Excellent cuisine. Luncheon from 60c; large cocktails from 25c; Dinner from $1.00. Also à la carte. Delightfully air-conditioned.

CAFE LOUIS XIV—15 West 49th, Rockefeller Center. Close to the musical, cultural and amusement center. Excellent French Cuisine. Lunch, Cocktails, Dinner. A La Carte.

CAFE CONTINENTAL, 10 EAST 52nd STREET Cuisine Continental. Liquors and vintage wines. Luncheon $1.00. Dinner $2.00. Dinner music. Comfortably air-conditioned. EL. 5-9144.

HAPSBURG HOUSE—313 E. 55 St.—Novel—Intimate. Dishes reminiscent of the Vienna of Franz Josef. The wine cellar has been called the "best in N. Y." Luncheon, $1.00, dinner, $2.00. EL. 5-8493.

THE HEARTHSTONE
Garden Grill
154 East 48th Street
Simple, delicious food carefully prepared
Also 102 East 22nd Street
Open Every Day in the Year

CHAMBORD—803 Third Ave. (EL 5-7180) "Paris on Third Ave." French Cuisine for the gourmet Novel kitchen behind glass. Cellar for "Connaisseurs". Lunch from $1.00, Dinner from $2.00.

CAVIAR RESTAURANT—18 East 49th Street Rendezvous for Epicureans." Direction of Antoine Dadone. Unique cuisine, rare wines. Luncheon, cocktail hour, dinner. Wickersham 2-2224.

JANET OF FRANCE, 237 W. 52 St., W. of B'way Famous for "onion soup". Dinner $1. up; lunch 60c Châteaubriand steak. It's always sailing time at Janet's Ship's Bar. Open Sundays. COL 5-8717

PATRICIA MURPHY'S Candlelight Restaurants.
The Barclay—33 E. 60th St., Manhattan
The Candlelight—114 Henry St., Brooklyn
Sophisticated American Foods

Aside from calling the American hamburger a "succulent and nutritive dish," Emile Aymoz, the noted French chef who holds sway over London's Dorchester Hotel, recently made several other keen observations on the American gastronomic scene.

To quote, "Americans as a nation take much greater interest in their food than the English. I find that the people who are most interested in my work and in the way in which the cuisines of a great modern hotel are run are Americans.

"Americans are particularly knowledgeable on the subjects of vegetables and entremets. For myself I confess I do not particularly care for American methods of preparing meat dishes . . . but let me say that from my knowledge and information the United States produces one of the best dishes in the world in the hamburger."

All this is very fine and flattering and, we hope, true. But on second thought we can't be too proud of producing only the hamburger. Perhaps if we took M. Aymoz' suggestion and established a chair in gastronomy at some of our universities, the United States would come into its culinary own. At all events, we agree with Emile Aymoz that "the man who cooks our food has a contribution to make to the national life and welfare which is as important as that of a dozen great painters, writers, or musicians."

M. Aymoz even carries the point one step farther:

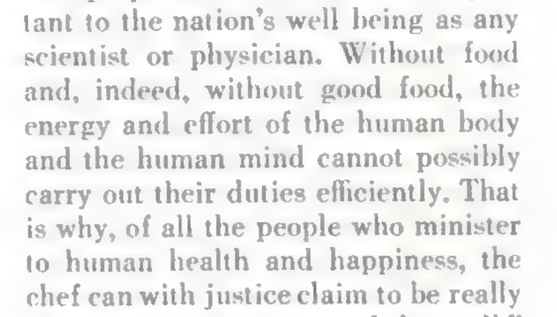
"I say boldly that the man who grows food, whether he is a farmer or a coffee planter, and the chef or cook who prepares that food are as important to the nation's well being as any scientist or physician. Without food and, indeed, without good food, the energy and effort of the human body and the human mind cannot possibly carry out their duties efficiently. That is why, of all the people who minister to human health and happiness, the chef can with justice claim to be really the most important one of them all."

RESTAURANTS—dining

MAISON MAURICE RAVIOL, 3 E. 48 St. French cooking at its best. Quite the feeling of Paris and ideal for lunch between shopping or a theatre dinner. Excellent seafood and wines.

PORTOROSE, 154 W. 13th St. One of New York's best Italian restaurants. Mallard Duck à la presse. All game in season—Continental specialties. Wines & Liquors. Luncheon. Dinner. STuyvesant 9-9122.

RESTAURANT LE MIRLITON, 14 E. 58th St. Enjoy finest cuisine in European atmosphere, where you can wine, dine and talk in peace. A la carte. Phone Plaza 3-5798.



RESTAURANTS—dining

LARRE'S FRENCH RESTAURANT, 50 W. 56 St. The outstanding French restaurant in New York at popular prices. Circle 7-8980
Lunch 50c Choice wines & Liquors Dinner $1.00

GOLDEN HORN, Armenian—Turkish. Where the connoisseur may find exquisitely prepared & classic dishes of the Orient. Wines & liquors. Luncheon 65c Dinner $1.25. 39 W. 51 St., N. Y. EL. 5-8900

CAFE TROUVILLE
112 East 52nd St.
Open for luncheon, cocktail hour and dinner. Entertainment during supper.

JOSEPH'S—46 E. 52nd St.
For many years has applied a continental cuisine to good American taste. Selected wines. Luncheon $1 Dinner from $1.50. Also à la carte. Tel. WI. 2-8173

LE POISSONNIER (The Fisherman). 121 East 52nd Street. Famous French Seafood Restaurant. Lunch $1.25. Admiral's seafood feast $2.00. Finest French Cuisine. Open Sundays. EL. 5-9603.

THEODORE'S, 4 East 56th Street. PLaza 3-6126 One of New York's outstanding restaurants. Famous for excellent food and service.
Luncheon $1.10. Steak Dinner $2.00

REY & PIERRE French Restaurant. Our famous Hors d'Oeuvres and Onion Soup served at all meals. Luncheon, Dinner $1.00. 42 West 52nd Street, New York City.

JIMMY'S CAFE SAVINI (Formerly 53 E. 54th. You remember him?) Open for luncheon, cocktails and dinner. Specialty of the House "Chicken Tettrazini". 39 East 49th Street. ELd. 5-8950

WHITE TURKEY TOWN HOUSE. 1 University Place on Washington Square. Delicious meals served in the informal surroundings of an old Colonial Inn Open for luncheon and dinner. White Turkey Inn near Danbury remains open all year.

RESTAURANTS—with dancing

LE COQ ROUGE—65 E. 56th St. Famous cuisine Luncheon, Dinner and after theatre. Dancing—Entertainment. George Sterney's Orchestra and Tisdale's Trio. Reservations, PLaza 3-8887.

EL CHICO, 80 Grove St., Greenwich Village. Dine and Dance in the atmosphere of Old Spain Spanish Revue. Open 6 P.M. to 2.30 A.M. Daily except Monday. Dinner $1.50 and $2.00. Cover after 9:30 P.M. 50c, Saturday $1.00. Air-Conditioned. CHelsea 2-4615. Listen NBC every week

LARUE—45 East 58th Street. VOl. 5-6374. New York's smart rendezvous. Dinner, supper. Eddie Davis' & Joseph Smith's orchestras Continuous dancing 'till 4 A.M. Graziella Parraga at supper.

ST. MORITZ on The Park, 50 Central Park South Dinner and supper dancing in the Restaurant de la Paix Superb dance music. All-Star show. Home of Cafe de la Paix and Rumpelmayer's.

VERSAILLES—a popular gathering spot for Luncheon, Dinner and After Theatre. Presenting nightly Broadway's brightest star. Maximillian Bergere and his Orchestra, Panchito and his Rhumba 151 East 50th Street. PLaza 8-0310.

LOUNGE BAR

WHALER BAR—Madison Ave. at 38th St., N. Y. Board the whaler "Wanderer" as she gets under way with a full cargo and all hands on deck. Pull up to the captain's table and have your tot of pilot's grog. Special shoppers' luncheon from 55c.

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HELENA RUBINSTEIN'S ZURICH LUNCHEON
715 Fifth Avenue. Where smart women learn to diet for streamlined vitality in an atmosphere of international chic. Four-course luncheon, $1. to $1.50

THE SHERRY-NETHERLAND, 5th Ave. at 59th Street—An Innovation is the interesting menu of "Dietetic Luncheons", skillfully contrived to combine appetite appeal with waistline control.

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SOCIETY

BIRTHS

NEW YORK

Baldwin—On December 18, to Mr. and Mrs. Ian Baldwin (Rose Weld), of Mount Kisco, New York, a son, Ian Baldwin, junior.

Cornell—On October 10, to Mr. and Mrs. Robert A. Cornell (Susan Harris Murray), of Grymes Hill, Staten Island, a daughter, Gail Murray Cornell.

Elliott—On October 23, to Mr. and Mrs. Howard Elliott (Justine Prince), a son.

Francis—On October 17, to Mr. and Mrs. J. Dwight Francis (Henrietta C. Rossiter), of Pittsfield, Massachusetts, a son, Henry A. Francis, third.

Livingston—On December 17, to Mr. and Mrs. John G. Livingston, junior (Mary Terry Harrison), of Woodmere, Long Island, a daughter, Mary Terry Livingston.

Nichols—On October 12, to Mr. and Mrs. Charles W. Nichols, junior (Marjorie Huntington Jones), a son, David Harris Nichols.

Old—On November 14, in Plainfield, New Jersey, to Mr. and Mrs. William Hayes Old (Louisa Peyton Clark), of New York and Westfield, New Jersey, a son, William Hayes Old, junior.

Scribner—On October 23, to Mr. and Mrs. David Scribner (Eunice Russell Bastedo), a daughter.

Thomson—On December 11, to Mr. and Mrs. Charles Dabney Thomson (Silvia Gould), a daughter, Silvia Gould Thomson.

Warner—On October 7, to Mr. and Mrs. Bradford A. Warner (Nancy Hill), a son, Bradford A. Warner, junior.

Wickwire—On October 20, to Mr. and Mrs. Hedge Wickwire (Janet Tainter), a daughter, Julienne Dudley Wickwire.

Wilkie—On November 12, to Mr. and Mrs. John Wilkie (Dorothea W. Jones), of New York and "Edgehill," Poughkeepsie, New York, a son, John McNeil Wilkie.

SYRACUSE

Brust—On November 29, to Dr. John C. M. Brust and Mrs. Brust (Constance Cook), a son, Nicholas Cook Brust.

Hyde—On October 24, to Dr. Henry Van Zile Hyde and Mrs. Hyde (Ellen Tracy), a son, Edward Livingston Hyde.

Ludwick—On October 24, to Mr. and Mrs. Frederick J. Ludwick (Frances Cooper), a son, Frederick Joseph Ludwick, junior.

Rhodes—On October 30, to Mr. and Mrs. Foster T. Rhodes (Josephine Williams), a son, Stanley Williams Rhodes.

Stringer—On November 24, to Dr. Sydney W. Stringer and Mrs. Stringer (Helen Dann), a son, Dann Pollard Stringer.

WEDDINGS

NEW YORK

Bates-Pardee—On October 13, in Saint Bartholomew's Church, New York, Mr. Talcott Bates, son of Mrs. J. Willard Travell and the late Reverend H. Roswell Bates, and Miss Margaret Schleffelin Pardee, daughter of Dr. Irving H. Pardee and Mrs. Pardee, of New York and Lawrence, Long Island.

Bunker-Lockwood—On November 5, in Saint John's Episcopal Church, Stamford, Connecticut, Mr. Garrett Bunker, son of Captain Charles W. O. Bunker, U. S. N., and Mrs. Bunker, and Miss Barbara Elizabeth Lockwood, daughter of Mr. and Mrs. Charles Davenport Lockwood.

Fairchild-MacCollom—On October 7, in Saint Thomas' Church, New York, Mr. Benjamin T. Fairchild, third, son of Mr. and Mrs. B. Tappen Fairchild, of Cold Spring Harbor, Long Island, and Miss Marjorie Morriss MacCollom, daughter of Mrs. R. M. Morriss Bett, of New York, and of Mr. Donald Hoyt MacCollom, of Roanoke, Virginia.

Gleason-Campbell—On November 5, in Saint Bartholomew's Church, New York, Mr. Donald Howes Gleason, son of Mr. and Mrs. Charles Bemis Gleason, of Newton, Massachusetts, and Miss Ann Robertson Campbell, daughter of Mr. and Mrs. Clarence Lewis Campbell, of New York.

Kellogg-Blagden—On December 17, in Saint John's Episcopal Church, Cold Spring Harbor, Long Island, the Reverend Frederic B. Kellogg, son of the late Frederic R. Kellogg and Mrs. Kellogg, and Miss Sarita Blagden, daughter of Mr. Edward S. Blagden, of Cold Spring Harbor.

McKnight-Rhinelander—On October 14, in Saint James' Protestant Episcopal Church, New York, Mr. William G. McKnight, junior, son of Mr. William G. McKnight, of New York and Rumson, New Jersey, and Miss LeBrun Cruger Rhinelander, daughter of Mrs. LeBrun Rhinelander, of New York and Newport, Rhode Island, and of Mr. Philip Rhinelander, second, of New York and Oyster Bay, Long Island.

Topping-Baker—On December 19, in Palm Beach, Florida, Mr. Henry J. Topping, junior, son of Mr. and Mrs. Henry J. Topping, of New York and Greenwich, Connecticut, and Miss Gloria Baker, daughter of Mrs. Margaret Emerson, of "Cedar Knoll," Sands Point, Long Island, and Palm Beach, and of the late Raymond T. Baker.

van Saun-Bates—On October 26, in the chapel of the Fifth Avenue Presbyterian Church, New York, Mr. Stuart Henry van Saun, son of the late Henry H. van Saun and Mrs. van Saun, of Hackensack, New Jersey, and Miss Margaret Bates, daughter of Mrs. J. Willard Travell, of New York, and the late Reverend H. Roswell Bates.

Williams-Schwab—On October 10, in Saint James' Protestant Episcopal Church, New York, Mr. Gordon Page Williams, son of Mr. and Mrs. Roger H. Williams, of New York and Saugatuck, Connecticut, and Miss Caroline Ogden Schwab, daughter of Mr. and Mrs. Gustav Schwab, of New York.

BALTIMORE

Jenney-West—On November 11, Mr. John K. Jenney, of Wilmington, Delaware, son of the late Alexander D. Jenney and Mrs. Jenney, of Syracuse, New York, and Miss Anne Marshall West, daughter of Dr. Marshall B. West and Mrs. West, of Catonsville, Maryland.

BIRMINGHAM

Rainwater-Gregg—On October 29, in the Church of the Advent, Birmingham, Alabama, Mr. Crawford Veavez Rainwater, son of Mr. and Mrs. C. Veavez Rainwater, of Pensacola, Florida, and Miss Betty Gregg, daughter of Mr. and Mrs. Robert Gregg, of Birmingham.

CINCINNATI

Briggs-Hoppe—On October 22, Mr. Phillip Gardiner Briggs, son of Mrs. Doris Mather Briggs and Mr. George Briggs, of Providence, Rhode Island, and Miss Elizabeth Jacqueline Hoppe, daughter of the late Dr. and Mrs. Henry H. Hoppe.

Brooks-Bosworth—On October 5, Mr. Leroy Brooks, son of Mr. and Mrs. Edward L. Brooks, and Miss Evelyn Bosworth, daughter of Mr. and Mrs. Erwin Parsons Bosworth.

Gillespie-Price—On October 10, Mr. Robert Miner Gillespie, son of Mr. and Mrs. William F. Gillespie, of Stamford, Connecticut, and Miss Jean Price, daughter of Mr. and Mrs. Victor Taylor Price.

Nelson-Windisch—On October 12, Mr. Lathrop B. Nelson, son of Mrs. Ben Barrère Nelson, and Miss Jane Windisch, daughter of Mr. and Mrs. William A. Windisch.

Parlin-Tietig—On October 22, Mr. John Andrew Parlin, son of Mrs. Louise Ebbert Parlin, and Miss Agnes Sophia Tietig, daughter of Mr. and Mrs. Rudolph Tietig.

NARRAGANSETT

Judd-Newberry—On October 21, in Narragansett, Rhode Island, Mr. C. Hollister Judd, junior, of Philadelphia, Pennsylvania, son of Dr. Charles H. Judd, of Detroit, Michigan, and Miss Elisabeth Goddard Binney Newberry, daughter of Mr. and Mrs. Barnes Newberry, of Narragansett.

PHILADELPHIA

Fulweiler-Kennedy—On November 25, in Grace Episcopal Church, Camden, South Carolina, Mr. John H. Fulweiler, son of Mr. and Mrs. W. Herbert Fulweiler, of Haverford, Pennsylvania, and Miss Susan Candler Kennedy, daughter of Mr. and Mrs. Alexander Dalton Kennedy, of Camden.

Mitchell-Sanborn—On October 10, in the Little Church Around the Corner, New York, Mr. Peter Franklin Mitchell, son of the Reverend Henry Mitchell and Mrs. Mitchell, of Wayne, Pennsylvania, and Martha's Vineyard, Massachusetts, and Miss Elizabeth Crombie Sanborn, daughter of Mr. James F. Sanborn, of New York and Martha's Vineyard.

RICHMOND, VIRGINIA

Bryson-Wilkinson—On October 15, Mr. William Alexander Bryson, son of the late Mr. and Mrs. William Alexander Bryson, and Miss Lillian Sutton Wilkinson, daughter of the late Samuel Hester Wilkinson and Mrs. Wilkinson.

Buxton-Williams—On November 5, Dr. Ernest Perry Buxton, junior, son of Mr. and Mrs. Ernest Perry Buxton, and Miss Anna Heath Williams, daughter of the late Dr. Ennion G. Williams and Mrs. Williams.

Cann-Waddy—On November 12, Mr. John Pearce Cann, junior, son of Mr. and Mrs. John Pearce Cann, of Newark, Delaware, and Miss Virginia Pinckney Waddy, daughter of Mr. and Mrs. Woodson Pinckney Waddy.

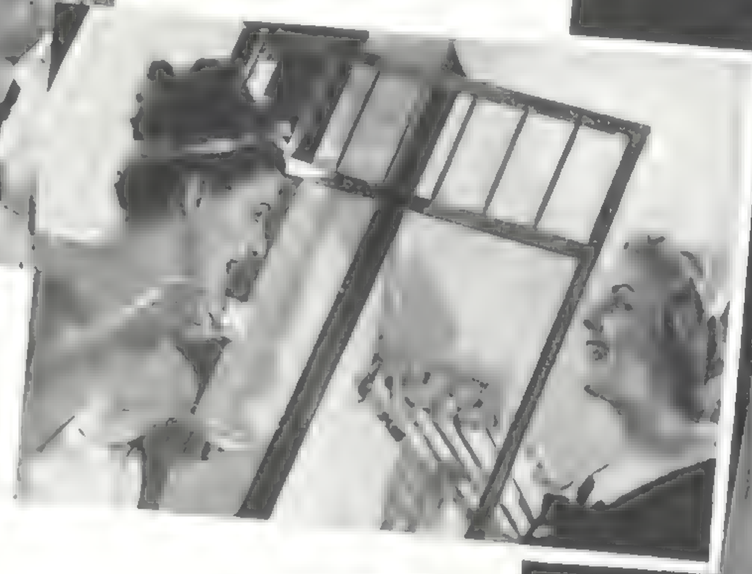
AFTER DINNER

The lovely hostess on the right is enjoying a triumph. There's a stir over the demi-tasse . . . and she knows why. She's been the first in her set to introduce another new idea . . . a truly after-dinner coffee . . . Café Rico. A liqueur coffee whose pungent bouquet and exotic flavor not one American in ten thousand knew before . . . until it was introduced in New York last fall.

BEFORE BREAKFAST



Register another triumph for our hostess. Her guests upon arising find a stimulating, tiny cup of Café Rico awaiting them. It's a pre-breakfast continental gesture.



Some prefer Café Rico in bed upon awakening . . . others after a shower or just before breakfasting. A prelude that awakens mind, body, and appetite.



THE ONLY DEMI-TASSE COFFEE

You may have tasted it on the Continent or in tropical Puerto Rico. We don't know which came first—the idea of serving coffee in a small cup—or Café Rico. Perhaps, because this precious essence was so rare, connoisseurs created the tiny cup and meted it out in small quantities. No other coffee provides so final and brilliant a touch to dining.

Café Rico

The after dinner Coffee of Royalty

Thrill to old-world spectacles. Discover Puerto Rico. U. S. A.—where the Americas meet. And from Feb. 10 to 21, be enthralled by the colorful Ponce de León Carnival.

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Buffalo, N. Y.....*Jehle's*
Champaign, Ill.
Twin City Who. Gro. Co.
Chicago, Ill. *Gaper Catering Co.* • *O'Donnell's*
Cincinnati, Ohio...*Whitehouse Delicatessen*
Clearwater, Fla.
J. W. Suttle Gro. Co.
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Dallas, Tex...*Simon David Grocery* • *Hunt Grocery*
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J. L. Hudson Co.
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Rochester, N. Y....*Sibley, Lindsay & Curr Co.*
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Adler Food Market
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Hamilton's Fine Foods
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City of Paris
Schenectady, N. Y.
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St. Louis, Mo. *Bon Vivant*
Springfield, Ill.
Fred Gottschalk Co.
Washington, D. C.
Magruder, Inc.

Saks Fifth Avenue

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For South

For town

For resort

THE PLEATED DRESS

is a night and day success

1939 comes in on a wave of pleats—biggest fashion of the new year. The pleated frock is a furore—flattering to all types of figures, a success with debutantes or dowagers. Saks Fifth Avenue gives you pleats in the Paris manner—slim, flat, stitched-down pleats in the bodice, worked geometrically to make your bosom look uplifted, your waist slim and tapering; thin, streamlined, animated pleats in the skirt, to whirl gracefully as you walk or dance. This frock, in day or night versions, is Jerome Crepe of Crown Tested Rayon Fabric. Black, navy, fuchsia, flame, pink, French blue, beige. Sizes 10 to 20. (A Saks Exclusive) Also Chicago



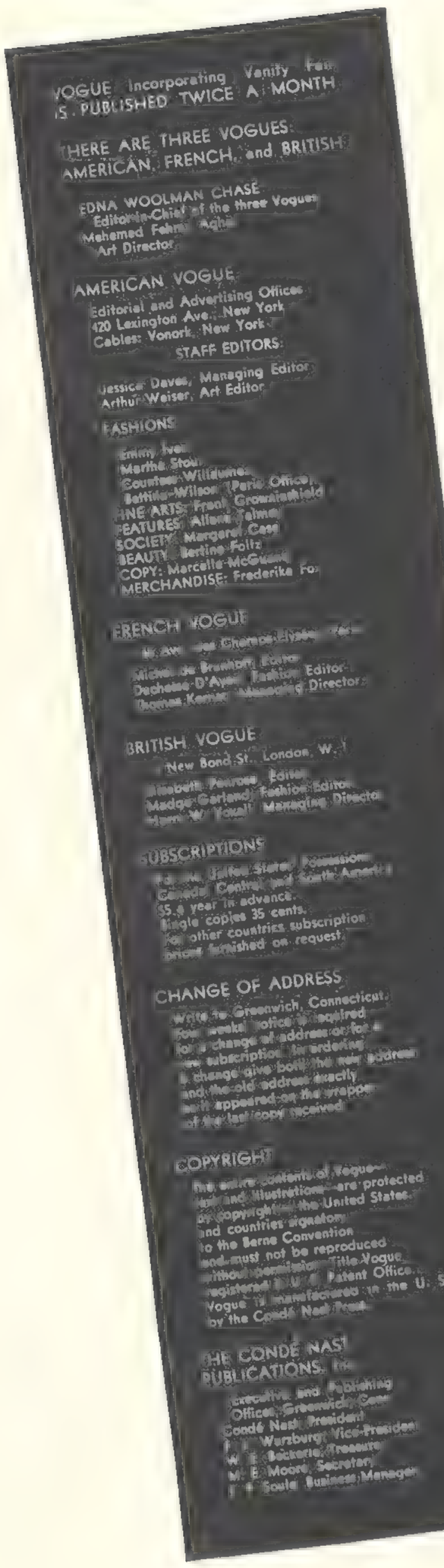
39.95 day length

49.95 evening length

Vogue

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INCORPORATING VANITY FAIR



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Buried in violets—Suzy's tiny hat, painted by Suzanne Eisendieck. At Bonwit Teller; Marshall Field



A Case of Reflected Glory

1 The other evening Larry was seized with a bad attack of reminiscent palate! It all began with the standard symptoms—a way-back-when gleam in his eye and the usual sentimental references to those immortal meals of his boyhood. Then, pausing dreamily before a portrait of his mother, he threw out that most annoying of all culinary challenges, "Why can't *you* ever fix soup like my mother used to make?"



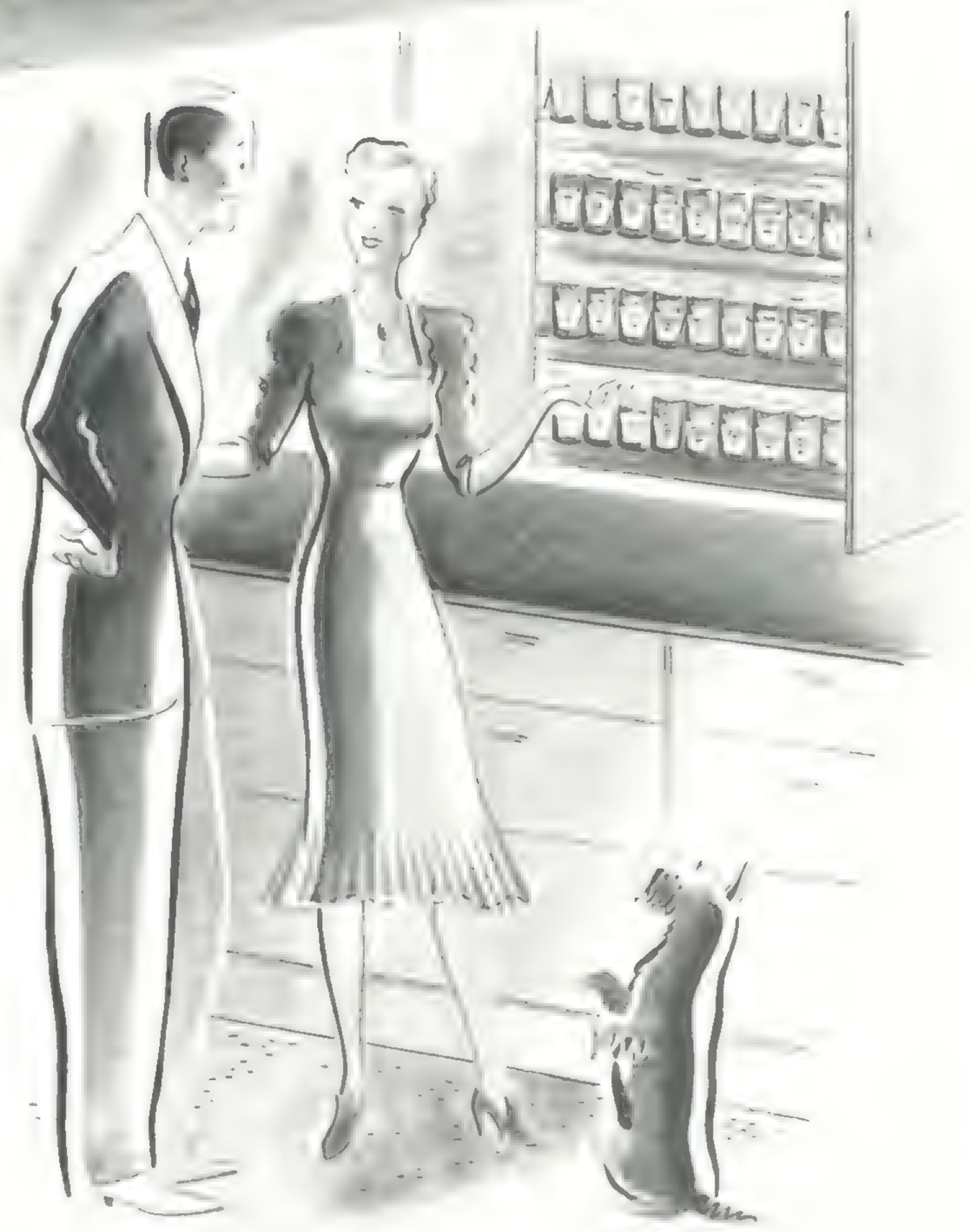
2 He conjured up pictures of his mother out in the garden—his mother shelling peas and scraping carrots—his mother hovering over a fragrant soup kettle. Hmmm, that wasn't cooking—that was kitchen martyrdom, I thought to myself. But I resolved to show Larry that *this* little woman is no piker!



3 Next morning I was down at the market patiently prowling around in quest of vegetables. Just as I was thumping a cabbage, up came Cousin Clara—who listened to the whys and wherefores and advised, "Feed the man Heinz Home-style Soups! They're old-fashioned as a soup kettle!"



4 In came Larry at supper-time with his usual lean-and-hungry look—and in *I* marched with Heinz Vegetable Soup. He took a sip—casual and cautious-like. Then he glowed like a harvest moon and shouted. "Darling, you've done it! It's *just like mother used to make!*"



5 Well, I had to confess it was purely a case of reflected glory! I told him how Heinz makes 22 Home-style Soups—in the painstaking small-batch way—from the choicest meats and vegetables money can buy. I explained that Heinz Soups are all ready to serve, without any fussing or stewing. And when I added that there's many an old-fashioned favorite of his such as Heinz Chicken Noodle, Heinz Cream of Mushroom and Heinz Bean Soup—he said, "Lady, you rate a *new hat!*"

57

(Advertisement)

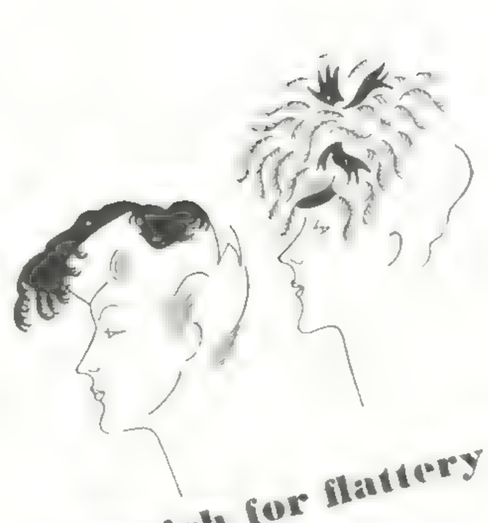
Vogue's-Eye View of What's Ahead



Sailors forever



Veils for seduction



Ostrich for flattery

No one has, as yet, properly analysed the psychological effect a new hat has upon women. The disproportionate exhilaration from a bit of well-cut felt. The unaccountable rise in self-esteem from a twist of colour. The sudden strength, born of a fuchsia feather, to vanquish wildcats.

This being how it is, we open this issue with a collection of Paris hats, bound to stir the actress in you, and whirl you into a springtime mood regardless of the weather. Sentimental rôle? Try Agnès' jersey, topped with a bridal bouquet. Reckless? Schiaparelli's aerodynamics. Flirtatious? Swathe your head in veils. Crisp as bond-paper? Tip a sailor over your brow, or try the pared-down lines of Suzy's new turbans. Flattery? Shadowy ostrich plumes.

And remembering that a head-start is only the beginning, we lift from the crackling tissue uncommon, uncomplicated clothes to take the pretty confusion of your new hats. A barrage of new beiges for one thing, worn with bright, eccentric colours. Blond tulle, diaphanous and melting, reappears in the evening. Wider-skirted suits. South-going gingham boots and gloves, and accessories that match cosmetic colours. A checked dinner-dress of fifteen grandiose-coloured squares. And white fish-net, fragile as spume.



Flowers for sentiment



Turbans for every day



Dynamic shapes for fun



VEILED strategy by Agnès, in whose hands veils take on new purposes. Not over eyes, not dangling irrelevantly. her new veils make entire turbans, crowns, harem-like frames for your face—and we need a softening frame where all those curls used to be! Imported by Milgrim

You must, you think, have a new Paris hat for the spring that's just around the corner of the calendar. That spring may still be a month or two away, but the impulse for a new, livening hat is immediate. With winter hats weighing heavily on your head and your spirits, you feel that a new Paris hat will put a new face on everything.

Paris poses the hat question from two angles this season. (A) You can seek, brazenly, after hard-hearted chic—that direct, deliberate chic that French designers understand so thoroughly. Your hats will be witty, extreme, audacious; hats that other women will talk about, that will inspirit you every time you catch a glimpse of yourself. (B) You can cast your lot with soft-hearted charm, choosing hats that are flagrantly demure or seductive: hats that men will applaud, that will make you feel (though you may be five-feet-eight) quite tiny and slightly dependent.

As far as shapes and fabrics and trimmings go, however, there is no direct division of hats into the purely Chic or the purely Charming. It all depends on the way the milliner handles the materials—and on the way you wear the hat.

VEILS. Accordingly, veils—there are foams and mists of them all over Paris right now—can fall into either category. Suzy never leaves veils alone. Several of her hats—leaning to the charm side—have a decided Turkish air, with sultry veils coming from tiny turbans and draping seductively under the chin. Descat covers a toque with an enticing face-veil that goes trailing off in butterfly bows down the back. She puts a chest-length yashmak veil on another toque—both are on page 45. Agnès makes an entire sailor of green veiling, layers and layers of it clipped like a lawn—and planted on top, field-flowers. Agnès also likes harem veils—opposite you see her alluring toque made entirely of shaded veiling. (Continued on page 103)

Paris hats



REBOUX'S DINNER-HAT—BLACK AND PINK OSTRICH ON VELVET

ANDRÉ DURST



Above: Descat's sleek, soignée hat—a baby sailor of red Panama attached to a Panama skull-cap. A crisp blue veil is folded, with French wit, into big square wings like an Alsatian peasant's

Left: Talbot's "Caballero"—a no-hair-out-of-place hat consisting of a blue fish-net fillet that ends, neatly, in two bow-ends at the nape; a stiff Christmas-tree ruff of pleated white straw that circles the head and decisive white quills veering off to the port side



Hard-hearted Chic in Paris

Above: Suzy's spotless hat of white lacquered silk is the only softening for a satiny coiffure and clear-cut face. Imported by Henri Bendel. Balenciaga's ottoman suit. Jewels: Mauboussin

Soft-hearted Charm in Paris



ANDRÉ DURST

Agnès' "Violettera," photographed here on Madame Gaston Rueff, looks like a giant cluster of Parma violets. Violets cover every inch of the straw sailor; a nosegay of them perches on top; a violet mesh veil shades them



Above: Bruyère's "Toasty"—a thick-brimmed sailor of straw the colour of burnt toast—relies for provocation on an aerial toast-coloured veil, swathing hat, eyes, the curve of the cheek. With it—a horseless-carriage-era natural linen duster. Below: Suzy's "Carmen"—a severe black taffeta sailor—tantalizes with a wide-mesh black veil, one end of which is caught behind an ear with a bouquet of languid pink gardenias. More gardenias tilt forward on the front of the crown. Boivin jewels





NEPO

FRENCH AND CLEAR-CUT. Two Paris hats designed for spirit and flair—worn with two new suits. (See the longer jackets.) First: Agnès' concise black lace sailor, with jasmine and a deep rose. The suit is Maggy Rouff's sleek one of black wool. Second: Suzy's high-crowned sailor of red straw, with yellow straw ruching. Creed's yellow tweed jacket and black wool skirt



FRENCH AND PROVOCATIVE: Two Paris hats. designed for enchantment and worn with the same suits you see opposite. First: Descat's beguiling toque of pomegranate Panama, with a butterfly veil. Hat imported by Saks-Fifth Avenue. Second: Descat's demure black felt toque with a pomegranate mesh veil. Imported by Saks-Fifth Avenue. Mauboussin jewels



MADAME GEORGES VERNES, OF PARIS



THE HON. MRS. PATRICK BALFOUR, OF LONDON



MRS. TRACY BARNES, OF NEW YORK

International Situation

AT the left is a practical demonstration of the way three women from three countries wear the same dress—the dress in the case being Molyneux's superbly simple, full-skirted dress of black moire. (When a dress is as successful as this one, women don't mind seeing others like it—especially since they add their own personal touches.) We give you, then, a Frenchwoman, an Englishwoman, and an American—each in Molyneux's dress, with her own accessories.

Madame Georges Vernes, with the Parisienne's passion for black, wears Suzy's *pouff* of a black marabou hat, a marabou muff, Chanel's suède gloves with ribbon pinwheels, and her own pearls.

The Hon. Mrs. Patrick Balfour, of London, chooses Molyneux's simple red velvet hat, long black gloves, and antique silver jewellery from India.

Mrs. Tracy Barnes sets off the black moire of the dress with Molyneux's pink felt hat planted with camellias, pink gloves, and gay Russian jewellery. (Dress imported by Salon de Couture, Bonwit Teller)



PARIS APPLAUDS PASTELS. Tender spring shades, like that of the pale blue wool jacket Balenciaga buttons over a black wool dress. Like Louise Bourbon's three pastel hats, any one of which goes with the suit. On the figure, a eucalyptus-green felt pill-box. At the left—a rose felt with a stalk of ranunculus. At the right—a pistachio-green felt hat with wings and a tulle veil



Count on beige, accelerated with colour, for spring. Above, first: Beige jersey suit, coloured beads, bright hat. Suit; Arthur Falkenstein; Neiman-Marcus. Hat; John-Frederics. Second: Beige wool smock-jacket, plaid silk blouse, gay Suzy hat. Saks-Fifth Avenue

Beige



with colour

Above: Beige camel's-hair tweed makes this boxy jacket that hangs straight from the shoulders like a small boy's. Bright red flannel makes the low-necked blouse and lines the jacket. Felt sailor with a green parrot. Hat and Jaeger suit; Bergdorf Goodman

Elizabeth Arden cosmetics inspire the
spirited colours of these new accessories.
A bag in the same violet as her eye-shadow

The flattering Bleu Ciel of eye-shadow
is repeated exactly in kid
for Palter DeLiso's airy shoe

Illusion face powder inspired these:
Dyed-to-match—a Palter DeLiso kid pump.
Dyed to harmonize—a sheer stocking

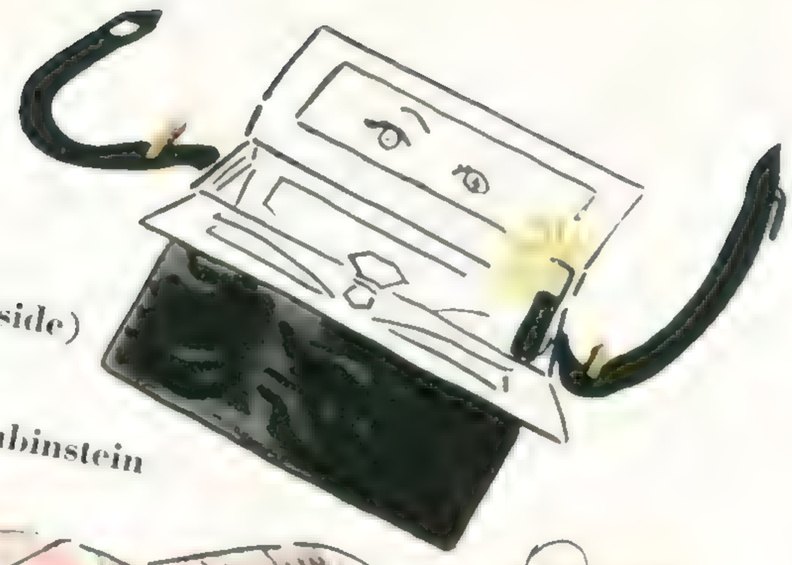
Echoing Elizabeth Arden's Cyclamen lipstick—
a high felt hat belted in white.
A Cyclamen kid sandal by Palter DeLiso

Duplicating Prince's Feather polish
and lipstick—another kid shoe.
A belt of Cyclamen kid

Prince's Feather colour harmony in
the pins on a huge straw hat.
All accessories; Bonwit Teller

Elizabeth Arden make-up
colours new accessories

Rainbow to the South

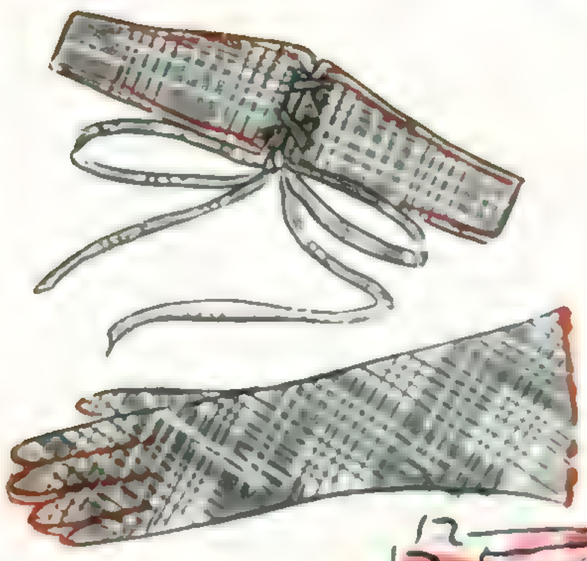


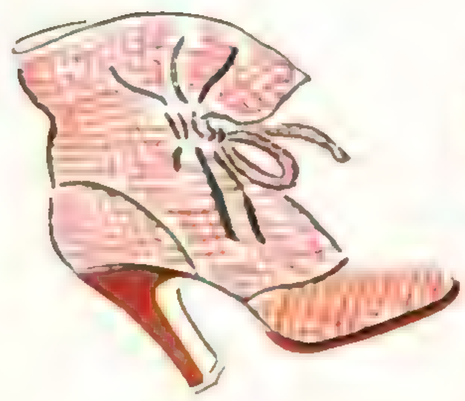
A new fitted vanity (with a light inside)
that picks up the black cross-bars
in the gingham hat. Bag; Helena Rubinstein

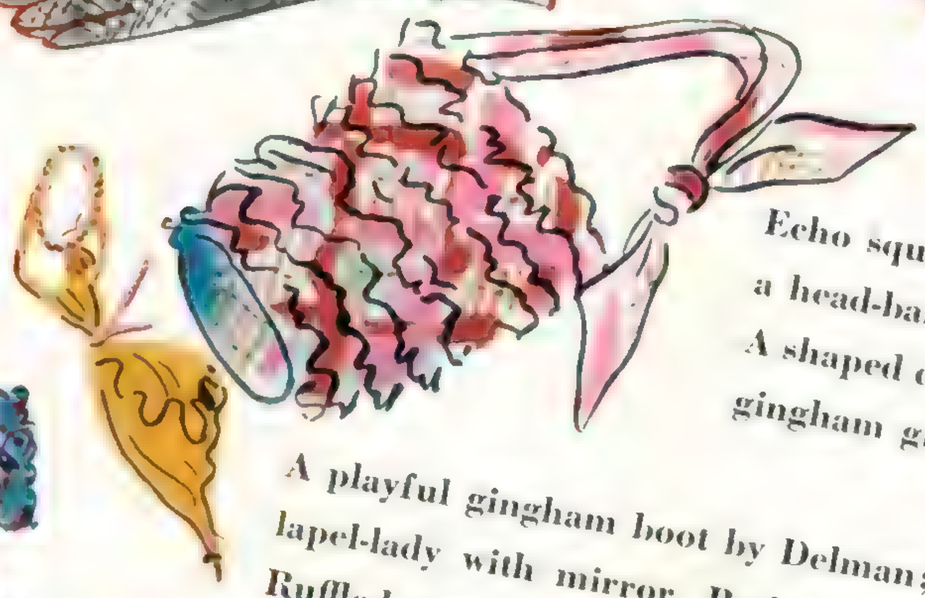


A gingham hat tied engagingly
with a scarf. John-Frederics.
Iridescent sea-shell necklace
to go with ginghams. Bonwit Teller









Echo squares of sheer gingham tied as
a head-band and a flowing scarf.
A shaped corselet of gingham;
gingham gloves. John-Frederics

A playful gingham boot by Delman;
lapel-lady with mirror. Both; Bergdorf Goodman.
Ruffled gingham bag; John-Frederics



An airy snood-sweater
of crocheted gingham strips.
This is from John-Frederics



Complements for gingham—
A Delman shoe with a geometric heel.
"Finger-Free" mocha glove.
Both; Bergdorf Goodman

Fresh gingham tints
Colour new accessories

HM



Colours blazing with unheard-of variety. The dinner-coat opposite is made of imported rayon fabric, in better than fifteen colours. You'll wear this Joseph-coat now for evenings at home, and later as a summer evening dress. The many-yarded skirt sets off the pattern. From Hattie Carnegie; I. Magnin, California. The lipstick shade is Schiaparelli's "Fragile"

White from the versatile hands of Jessie Franklin Turner, famous for her suave colour combinations. A whispered brocade design patterns the fresh white linen dress, and the deftly fitted redingote is banded with linen brocade. The coachman's hat, dramatically meshed with black veiling, and the gold metal necklace and clip are from Lilly Daché



JESSIE FRANKLIN TURNER



Left, first: For ship or sailboat—a rugged suit of Sanforized blue denim. Half of it is slacks—with the legs cut shorter than usual. And half of it is a shirt, reminiscent of the good old middy-blouse. Russeks has these

Second: A threesome for Lands of Sunshine—a tailored jacket of taupe wool gabardine, shirt and shorts of white Celanese herring-bone. The shorts, cut like British soldiers', are legal even in Bermuda. Peck and Peck

Third: To make you look like a yacht-owner—a blazer of navy-blue Botany flannel, complete with authoritative brass buttons; white Celanese slacks that are as blinding as a freshly-painted schooner. These are from Best

Fourth: A tintype bathing-suit that—but for its length—might have been resurrected from a 1900 beach-hamper. It's of black-and-white striped jersey, with a full-length overblouse, little trunks. The Cotton Shop has it

Opposite page: For dinner down South—this fluid dress. It's printed with white waves on green silk, and ripples like water when you walk. With it—a red chiffon girdle, a white jersey turban, gold bracelets. Henri Bendel







CRUISE BOOKINGS



Morocco



A WILDERNESS OF WHITE TURBANS AND NOISELESS FOOTSTEPS

I arrived in Tangier at nightfall, and, after hastily leaving my bag at the hotel, sauntered across the Grand Sokko—the market-place. There was an atmosphere of awakening. What was impressive above all was the silence. Every one was in white, footsteps were noiseless, no one noticed me. Old men were sitting by candle-light in front of a display of copper kettles, oil-lamps, pans, bowls, jars: they were wonderfully dignified, one and all.

Dignity is to them what success, membership in some club, a beautiful wife, a score in the seventies, might be to an American. But it is a thing more profoundly woven into the surface of life, and, therefore, it gives them great beauty. It is a veil, and the veil must be flawless. Their arms move magnetically, their voices are low and full, of the most mellow kind of conviction; their eyes are deep, calm, competent at every conceivable disguise.

Marrakesh must be very nearly the most beautiful city in the world. Throughout Morocco, the French have done a superb job. The necessary modernity is woven into the traditional loveliness of each scene with perfect taste, restraint, efficiency. The only ugly city is Casablanca, the port.

If I were to recommend a place for a month's holiday, I shouldn't hesitate. Morocco is the place. Especially with a car. The roads are excellent; one can travel at a steady rate of eighty miles an hour, hour after hour. The hotels are superb. Two of them —the Mamounia in Marrakesh. and the El Minzah in Tangier—are among the best hotels in the world. Rabat, Meknes, Fez, and Casablanca—all have at least one first-class hotel.

There is nothing morose or oppressive here, as there is in Algiers. Fez, set in its bowl of green, grove-dappled hills; Marrakesh, in its level garden of palms with the snowy Atlas above; Moulay-Idriss, completely remote in its legendary and ritualistic sanctity, only a stone's throw from the magnificent Roman ruins of Volubilis: these three I would place against any three cities that I have ever seen for unimpaired, harmonious, authoritative loveliness.

The landscape grew empty, Biblical, as we moved southward. We passed wide-mouthed wells, here and there a flock of black goats, a group of naked children sitting on the banks of a stream. A boy came running up, trying to sell us flowers, his face wrinkled into a smile. I gave him five francs, and his little brother two francs. The little brother cast down his eyes shyly and seemed to sulk. He had given me no flowers, but I had hurt his feelings.

Moors in great straw hats passed by, driving troops of asses, small, irrelevant creatures loaded with bizarre vegetables, crockery, straw. And women who looked like Rebecca sauntered past, huge jars on their shoulders. Here and there, tucked among the treeless hills, lay a deserted village with ruins that were being slowly washed away by the rain.

As we drew closer to Marrakesh, the sunlight grew white and intense. (Continued on page 101)













"PRIDE AND FIERY HEARTS AND CARELESSNESS"

ANDRÉ DE DIÈNES

Frederic Prokosch writes of
Mahgreb-el-Aksa—
"Land of the furthest sunset"



Midwinter Brides

Miss Elise Duggan wore a turn-of-the-century dress of satin and old lace for her Long Island wedding, on December tenth, to Mr. Edward Putnam Currier, junior. The dress is tight-waisted and full-skirted, with a fragile lace bertha, more lace at the hem. Orange-blossoms hold the veil. Miss Duggan is the daughter of Mrs. Fairman Rogers Dick and the late Philip Richard Duggan



HORST

Miss Dorothy Aylesworth chose an aura of white tulle for her January wedding in New York to Mr. Robert G. Knott. Her delicate wedding-dress has tiny sleeves and a gathered bodice that drifts into a tremendously full skirt. The three-tier veil, edged in silver, falls from a tiny skull-cap of pearls. Miss Aylesworth is the daughter of Mr. and Mrs. Merlin Hall Aylesworth



Miss Justine Cutting, in the Venetian magnificence of gold-shot white lamé, was married December seventeenth on Long Island to Mr. Alexander Cochrane Cushing. A complement for her distinguished beauty—the moyen-âge dress, cut with long sleeves and a severe neck-line. A gold bandeau holds the off-white tulle veil. She is the daughter of Mr. and Mrs. Fulton Cutting



Miss Jane Alva Johnson, the January bride of Mr. John Hylan Hemingway, decided on a sentimental Directoire dress for her wedding in Saint Louis. Heavy ivory satin makes the dress, with its heart-shaped décolletage, its long, puffed sleeves. A panel of rose-point is set in the long veil; the face-veil is of sheerest tulle. She is the daughter of Mr. and Mrs. Andrew W. Johnson

The rich are my luxury

A few observations on the cost of being poor . . . . by Olivia Overdrawn

EVERY one has his pet economy. With my rich friends, it is I. I am not the one to complain. After all, I accept their invitations with avidity. I love them, but I find them my greatest extravagance. Their upkeep is something to cause me alarm.

There is nothing so expensive as the things that are free. These free things are unpredictable; when you are invited out, you never know how much it is going to cost you. If my husband and I dine alone, we can figure more or less what we can afford and will spend, but when you are invited, with everything free, you can never tell what the expense is to be. When coming into a hotel lobby, some one always remembers the cable that has to be sent to China, and it is always my husband who gives his all for "charm and China." People get thirsty during intermissions, and there is always a little whimsy who dashes off to a new place with my husband, who may have to pay five taxis running. The flower-women in the night-clubs are a menace to any budget. If you give the party, you can say firmly, "I hate gardenias with pins in them!" but, as a guest, the extras are generously yours.

One winter, there was a Frenchman in New York who was an enormous social success. He was wined and dined and taken to theatres and to two or three night-clubs an evening. In the course of a week, he actually spent more quarters in checking his hat than an employee of the French Government earns in the same time. Another young man, taken through Europe with a friend in his Dusenberg, blithely paid all the bridge tolls and found it cost him ten pounds. I know a young man here who can't accept invitations because the laundry bill on stiff shirts mounts to such alarming proportions.

Mr. Rockefeller was right, if you must know. It is amazing how much giving away dimes can mount to for the rich. If you have real money, are secure and important, you never have any cash, and you pay everything by cheque. Cash—among my wealthy friends—seems to be, like witch-burning, a quaint, forgotten custom. I, who am a working-girl and skip about with my whole pay in cash in my pocket, am called upon to pay this and that until money for the rent, the light, and the telephone has all disappeared in some mysterious, delightful way. It is occurrences like this that prove your devotion to your wealthy friends. One evening, our hostess at a dinner-party in a restaurant turned first to the waiter saying, "Will you send me the bill?" and then turned to my husband and, in her irresistible way, said: "Will you give him ten dollars?" Luckily he had it.

Then, too, there comes that day when you must pay back in kind. You, too, must do a little entertaining, or you will not be invited any more to spend money you haven't got. This is the fate much worse than death. When you try to return dinners or luncheons to the group that goes everywhere and does everything, you are faced with two alternatives. Either you have to have a little dinner at home where great ingenuity makes up for the lack of truffles and before which you market for three days and after which you collapse for three more, or you have to go to the Colony where they go every day anyway. Then you go lunchless for three weeks. There is simply no use trying to plunge your wealthy friends into the charming, cosy, little full-of-atmosphere restaurants of the lower brackets. Going there is not considered politesse unless they are the ones who take you.

Perhaps, however, the largest single item on the deficit that you run up so you can run with your wealthy friends is gifts. The rich have a great many very inconvenient habits. For instance, they are always coming or going. I can scarcely manage a trip to Europe every decade, but they go two or three times in one year. They go other places, as well. This means a bon voyage each time—a bunch of flowers to welcome them, and perhaps a luncheon to hear all about the trip. I have invested each year enough to buy a living-room chair, or a Capehart, but, after all, a bon voyage is a bon voyage. When I sail every three to six years, I am sent a little "fancy" in the form of salted almonds or salt-water soap.

Wealthy friends, I have found, are always going to hospitals for a rest or a check-up. They go to hospitals on the tops of hills unreachable except by taxis. It takes one day to find your friend and then four days to think up something that won't be completely dwarfed by the hothouse chrysanthemums. And the bed-jackets I have sent to blessed events! You would think Margaret Sanger was a Grecian myth. Time, too, is worth something to me and must be taken into consideration in the expense of it all. The hours I have spent hunting original and gay little presents!

One thing that keeps you sending gifts to Newcastle is that they—the Newcastles—adore gifts so much. Their appreciation melts me into consistent poverty. If ever you mention that you have found a new Norwegian cheese or some green almonds, you look up into an eager, appreciative face, which impels you to say, "I'll send you some." Take, for instance, the affair of the green almonds. Not only did I have to send a large basket because I couldn't find a small one, but the estate was so far away that the postage doubled the cost of the almonds.

I can't complain too much about all this because, after all, I keep doing it. I keep hunting down the little cheeses on Thirty-Ninth Street and Ninth Avenue and spending my lunch time dashing over to get them. And I love doing it. However, I have noticed this. When I moved from a big house to a (Continued on page 109)



RICHARD HAYDN OF LONDON has suddenly titupped into sight in the new Noel Coward revue, "Set to Music." Timidly, complacently, with appalling gentility, he lectures on and imitates fish, notably the "red-bellied gudgeon or blushing fish, and the hermit crab, that oceanic recluse." To do this, he has created, with penetrating minutiæ, the character of Mr. Edwin Carp, known all over Great Britain. (When he broadcasts there, he sounds to the great British radio public just like its own Uncle Arthur.) By now, Mr. Carp, with his courtly manners, his delicate fawn moustache, and his rubbers, has been televised, has been the overnight sensation of the Farjeon revue, "Nine Sharp," and has appeared before the King and Queen. His respectable suit, incidentally, was worn by Mr. Haydn's uncle to a wedding thirty-seven years ago. Actually, Mr. Haydn, in his non-Carp life, is a handsome young man who acted in repertory companies all over England and Scotland, winding up one winter in the West Indies, playing witty English comedies to Negroes who spoke no English.

BULLOCK'S-WILSHIRE



HORST

HENRI BENDEL

A FICHU AND STARCHED CHIFFON—two high points of the dress above. A fichu at the throat: white starched chiffon and lace for a flowing look. Henri Bendel. Jewels: Black, Starr and Frost-Gorham. Satin couvre-pieds: American Needlecrafts, Inc.

A SCARF AND BLOND TULLE—two reasons why the dress opposite is a spellbinder. Blond tulle—that new claimant to fame—for scarf, and skirt shirred onto a lamé bodice. It was designed by Irene, the Hollywood designer, for Bullock's-Wilshire

Fish-net for evening—
lovely, new, and strange.
White with a waist band of green,
a belt of gold leather.
Binding her locks, a gold fish-net.
Saks Fifth Avenue Goodman

Flannel for dinner
on cool, tropical evenings.
Persimmon ski-jacket.
White flannel skirt, jersey blouse.
White lacquered fish-net turban.
Bonwit Teller;
Ransohoffs, California



ADIEUS AT GARE SAINT-LAZARE

WHO'S DOING



THE LOPEZ-WILLSHAW DINING-ROOM

BRASSAI



CANDLES LIGHT THE LOPEZ-WILLSHAW'S HOUSE



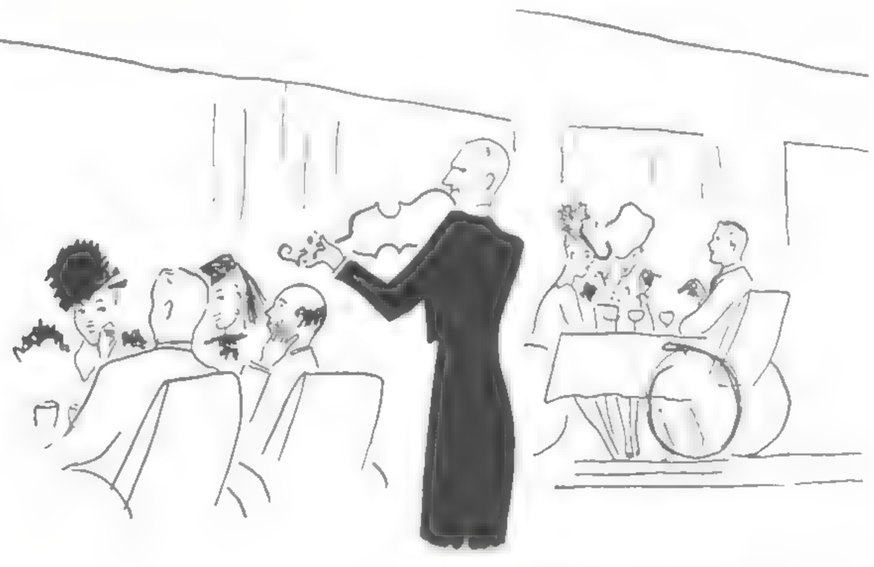
ANDRÉ DURST

MICHÈLE ALFA, THE FIND OF PARIS

PARIS is again *en beauté*. Recent gloom has been thrust behind with a swift, theatrical Gallic gesture. And when Paris chooses to throw off her stormy-weather *imperméable* and reveal her exciting, super-civilized self, the world flocks to adore. Whether this exhilarating atmosphere rings true on the psychological counter, or whether it is pure "escape," the boulevards rock with life, and violets are again being hawked on the platform of the Gare Saint-Lazare (always a sort of sociological barometer). And in the higher brackets, fabulous entertainments reawaken the long-closed salons of Paris' great houses. The "jewels to Grandmama" have been polished to pre-War brilliance. Houses, like those of Mrs. Anson, Mrs. Theriot, and Mrs. George Dixon, which have been peopled only with ghosts and shadows these last years, are again alive with light and laughter. Engraved invitations stack on the breakfast tray. Luncheons are as exciting as dinners (a very civilized indication). Theatres are jammed, as are the *boîtes* and the avenues leading to the houses of Paris' famous hostesses. In other words, Paris is "turning it on."

Another lusty indication of the revived social and cultural life is the Paris theatre, which has, at long last, produced two plays that you won't walk out on. Jean Cocteau is the great rediscovery of the moment. Suddenly, people recall that they always *said* that Cocteau was a man of genius. Actually, what has happened is that Cocteau has descended from poetic heights paved with Greek tragedy to the level of good, meaty drama. Reluctant, however, to relinquish the Greek influence entirely, his powerful play "*Les Parents Terribles*" ends with five minutes of high, bitter tragedy.

But not only has Cocteau escaped from poetic heights, but, for the first time, he has had experienced, accomplished actors, and a well-managed production in a good big theatre. As always, his French is a joy to the ear. A banquet of fast, witty rhythmic lines—so lavish a meal that you can't possibly digest them all in one sitting. The story of "*Les Parents Terribles*" is about a boy with a terrific mother complex who falls in love with his father's mistress. Or you can reverse it, and it becomes the story of a mother who is in love



EVEN MORE VIENNESE MUSIC

WHAT IN PARIS



THE POLIGNAC CELLARS AT REIMS

with her son and can't face the competition of another woman—a competition which she accepts easily in regard to her husband. With so much plot, it takes all Cocteau's genius with words to keep it from piling up and crashing.

Germaine Dermoz's performance as the soft, self-indulgent, untidy, hysterical mother is so fine that, although you are mentally repelled by her, you feel the warm, comfortable, almost voluptuous attraction such women have. Gabrielle Dorziat, as the orderly, bitter, intelligent old-maid sister is splendid, and Paris is heralding the brilliant venomous battle of these two women as "the return of real acting", and perhaps they're right.

Marcel Achard's "Adam" is lighter fare than the Cocteau play—the story of a sweet, but not too bright young girl whose lover deserts her for a symphony orchestra leader. The girl has an awkward job fighting for her lover over the telephone, with the orchestra leader standing cynically smiling at her side. Mademoiselle Michèle Alfa, the heroine, is the season's find. She is twenty-three years old, and to Monsieur Bernstein, the producer, goes the credit for her discovery. She has a beautiful soft voice—dreadfully rare on the French stage—and her face has definite character in its prettiness. That funny crooked septum to her fine nose gives us some hope that the movies won't snatch her away from the French stage, which is starving for young talent. Claude Dauphin, France's most accomplished young actor, plays the orchestra leader, slightly exaggerating his rôle for the enlightenment of innocent balcony customers who may never have heard of a beautiful intellectual attachment between men.

Another find of the season is Ram Gopal, a young Hindu from Malabar, who dances what are, supposedly, traditional temple dances. But whether he has added a few individual flourishes, or whether we have been overestimating the mystic tempo of temple dancing all these years, his work is unquestionably effective and exciting. It looks incredibly difficult, as every muscle counts, and his fingers, toes, and even his eyebrows take on fantastic significance as he moves. He danced at a soirée given by the Comtesse Pastré, and was invited to perform at the Musée Guimet; at the Gaîté Lyrique some weeks ago, he drew the smartest crowds seen in Paris this season.

The number one glamour family of the current Paris season is that of the Argentine Ambassador, Monsieur Carcano and his pretty wife and two daughters. It was at their hacienda that the Duke of Windsor, then the Prince of Wales, stayed while in the Argentine. The Windsors, too, contribute enormously to the current life in Paris. Every one is giving parties for them. Parties with dignity, which is a Good Thing, and which suits the dramatic social sense of the Parisian. Hostesses seem to feel, however, that mere dinner and conversation are inadequate diet for royalty. Consequently, after dinner, "turns" have become almost a must—the Mexican girl from "Casanova," the ventriloquist from Bœuf sur le Toit, or Rotter of Vienna. But if you can capture Charles Trenet, who is acclaimed as the next Maurice Chevalier, you have achieved the *grand chic.*

The annual Polignac champagne lunch was, as usual, entertainment in a high form. Given in the cellars of Pommery and Greno at Reims, the fortunate guests drove three hours to and from the lunch—and very glad to do it, too. In one of the big rooms of the executive building, an H-shaped table was installed, with a system of glass tubing running under the entire table, and popping up, like a soda-fountain faucet, before each guest's place. From the tap, you drew champagne *nature,* ice-cold, from a source that, apparently could never run dry. For insatiable palates, there were, in addition, glasses with which to sample other vintages—including their red still-champagne, which is rare and practically indigenous because it doesn't "travel." After lunch, the guests visited the cellars, which are old Roman chalk-pits connected by eleven miles of passage. During the War, these famous cellars were for some time occupied by the Germans—and there are still lively stories (on both sides of the border) of happenings there.

Paris is still backgammon mad—and Count Frijs has organized backgammon games at the Plaza-Athénée, which are very popular. Frenchmen still prefer (Continued on page 109)





NOTHING BUT BANQUETTES AT THE COMTESSE DE MONTGOMERY'S

Millions of women would like to be protected by the on-screen Gary Cooper, who mows them down with his homely, quirkly grin. The off-screen Mr. Cooper, however, is a placid family man. With his wife, the former Veronica Balfe, their very young daughter, and a few tousled Sealyhams, he lives quietly and without hoorah in their rambling house at Brentwood, California. His next picture—"The Last Frontier," a story of the War of 1898

Mr. and Mrs. Gary Cooper



HORST



TONI FRISSELL

Mr. and Mrs. Fred Astaire

Millions of women would like to protect the on-screen Fred Astaire, with his thin sophomore face, his think-nothing-of-it aplomb. Off-screen, Mr. Astaire is a placid family man. He and his wife, who was Phyllis Baker Potter, their young son, and a huge sprawly hound live outside the range of publicity search-lights in what would, save for a swimming-pool, be bucolic peace. His next picture will be the story of Irene and Vernon Castle



NETTIE ROSENSTEIN DRESS; BONWIT TELLER; I. MAGNIN

THE LIGHT TOUCH illuminates day dresses. Above, a pale blue wool bolero with crisp grosgrain pleating over a navy-blue jersey dress. Suzy's blue felt veiled hat. Koret bag of blue calf. All; Bonwit Teller; I. Magnin, Los Angeles; San Francisco. Opposite: Tender pink-and-beige checks for this wool dress, its dark red belt echoed by a dull red alligator bag. Legroux's natural straw sailor with the new high crown. Dress, hat, and bag; Jay-Thorpe. Jewels on both pages; Udall and Ballou



HORST

JAY-THORPE

AT RICHARD HUDNUT'S NEW SUCCESS SCHOOL, A TILT CALLED "THE BEAUTY ANGLE" BRINGS A RUSH OF BEAUTY TO FACES AND FIGURES KARGER



BEAUTY BEGINS WITH UPLIFTED LOCKS



A PHYSICIAN CHECKS UP—THE FIRST STEP TO BEAUTY

Success school



ANN DELAFIELD DISPLAYS A FINISHED PRODUCT



DOING A STRETCH—THE CRISSCROSS EXERCISE

THIS brand-new Success School—what is it? What do they teach there? Who goes to it? Well, you might go, for one. You don't want to be a mannequin or a professional beauty. You *do* want to make as much of a success of your own looks as is humanly possible. In this school at Richard Hudnut's, that is precisely what you are taught. Under expert tutelage, amid incredible equipment, you learn what to eat and why; how to stand; how to reduce or build up; how to coif your hair; how to make up your face so it has new glamour. Every minute is made to count in this school. Dreams come true here. Miracles are wrought. But they are miracles of faith and hard work. And every effort, every device, every lesson is concentrated on making you a beautiful success. (For further details, see page 99)



EVERY GIRL FOR HERSELF—MAKE-UP TECHNIQUE



BEHIND THE SCENES IN THE DRESSING-ROOM



TIME OUT FOR DRINKS—FRUIT-JUICES



FOOD FOR THOUGHT—VITAMINS



DRESS PLUS COAT—a new rendition of this classic spring duet. Here a light wool dress of Forstmann's Porosa, under an unlined coat of a heavier Forstmann wool. Observe, on coat and dress, the suave scroll quilting. On the coat—the easy back swing. The colour is a very edible caramel-beige, one from the new yellow-gold-brass range. Ensemble by Carolyn



DRESS PLUS JACKET—two 1939 versions. The first has a fitted jacket over a sunburst-pleated dress, both of mustard wool. (There's that yellow range again!) The flippant little beret is of dark green belting ribbon. Both; Franklin Simon. The second suit—a jacket of grey wool over a dress with a grey wool skirt, a black-and-yellow silk top. Russeks has this

Tastes Differ

She likes

Strapless dresses for grand evenings
Hair up morning, noon, and night
Prune colour
Light wines at parties
Skirts for the country or beach
To wear carnations on her lapel
Moving about from place to place
Picasso's "Blue" period
Adelaide Moffett's throaty singing
Noodles cooked Italian style
Shooting big game in Africa
Plaids for day and evening
Ocelots
Diving exhibitions
The overture to Beethoven's "Fidelio"
Pictures in magazines
Natural guanaco coats
Flowers and bows in her hair



Mrs. Thomas Shevlin

She hates

Halter necks on evening dresses
A coiffure with millions of curls
Royal-purple
Strong drinks
Shorts and slacks—on herself
To wear orchids
Settling down for long in one place
The paintings of Picasso's later periods
Jazz sung in a high soprano voice
Caviar
To play golf and tennis
Black, on herself
Collie dogs
Watching jai-alai games
"Cavalleria Rusticana"
Masculine magazines
Caracal fur coats
Earrings that dangle to the shoulders

She likes

Long-sleeved, high-necked dinner-dresses
Pearls and sapphires
Monkeys in the house; most dogs
Plain, honest fox-trotting; the rhumba
All Italian food
Tuberoses; mimosa
Supple furs like mink and sable
Brahms waltzes; Bach
Full skirts on the dirndl side
Polo, skiing, jai-alai
Italy—Florence and Rome
Up hair in the evening on lovely women
Soft leather sandals; opera pumps
Soft indirect lighting at dances
Small parties, or very big parties
The easy-going life in Europe
American hospitality
Clear red shades of make-up



Miss Fernanda Wanamaker Mann

She hates

Terribly fluffy dresses with little bows
Garnets and black pearls
Boa-constrictors
Jittery dances in hot rooms
Oysters; caviar
Poinsettias; gladioli
Fox furs; monkey fur
The modern composers
Bustles; tight narrow skirts
Baseball games; hiking; golf
Connecticut and Long Island
Long glamour-manes; back wisps
Shoes with open heels; platform soles
Hanging chandeliers; spot-lights
Medium-sized parties; bridge parties
European gossip
Collegiate parties
Violently purple lipstick

She likes

Hair up—for evening and in town
Black—at all times
Gobs of chic costume jewellery
Off-shoulder dresses with long sleeves
Biography plays: "Oscar Wilde"
The excitement of trotting races
A good fox-trot or waltz
Modern primitives
The idea of a racoon as a pet
Magazines of every conceivable variety
Frankfurters; mussels cooked in wine
Beethoven's "Eroica Symphony"
Emeralds set by themselves
Meeting people of all kinds
The freshness of white rooms
Mirrors
Raising exotic birds; racing pigeons
"All This, and Heaven Too"



Mrs. John D. Sherman

She hates

Hair up with tweeds or country clothes
Blue, on herself
Long, lacy veils in the afternoon
Sequinned or pailletted dresses
Musical comedies and "spectacles"
Following a golf match
The rhumba, unless danced by experts
Italian primitives
Pomeranians; Afghan hounds
The funny papers
Anchovies; peanut butter
Most of Chopin's compositions
Star sapphires
Noisy, crowded night-clubs
Completely ultramodern interiors
Glass houses
Tall head-dresses that wave
"Rebecca"

She likes

Platform shoes with dinner-dresses
Shoe-string shoulder-straps
Hoop-skirts for dancing
Hair up in the front and down in back
Black with bright-coloured accessories
Koala bears
Reading poetry
Yvonne Printemps' soprano singing
Camellias around her house
Soft, flattering shades of pink
Mixed green salads
Hunting with the Golden's Bridge Hounds
Dancing—especially a Viennese waltz
French Provençal architecture
"Hellzapoppin"
"This Can't Be Love"
Kirsten Flagstad singing "Liebestod"
Automobile races



Mrs. Sherman Jonney

She hates

Shoes with no straps
Wide or fancy shoulder-straps
Jackets with evening dresses
Silly hats for dinner wear
Glittery fabrics like lamé
Smooth fox-terriers; hairless lap-dogs
Detective stories
Hot swing music
Sweet-peas
Pea-green clothes, on herself
Vegetables; smoked salmon
Saddle-horses with set-up tails
The Samba
Pseudo-Tudor country houses
"The Boys from Syracuse"
"Get Out of Town"
Gershwin's "An American in Paris"
Slumming, unless in comfort



BONWIT TELLER



BEST; MARSHALL FIELD



MILGRIM

TONI FRISSELL

VOGUES FINDS OF THE FORTNIGHT

A WOMAN'S best friend is, undeniably, a good suit. A suit so well made that it never loses its shape, of such good fabric that it never, by a degree, changes size or colour. Such a suit as any one of the four here—all of them with the full, skating-type skirt that you found so graceful and convenient this winter.

At the left, above: A town suit of Forstmann's grey Porosa with a tucked skirt full enough to permit an easy gait; a precise little jacket with a double file of buttons. Around $85. The hat with it—a grey felt sailor with a flower-pot crown. Both; Bonwit Teller

Directly above: A town-and-country suit of imported wool, black-and-white checked. It has a box-pleated skirt; a single-breasted jacket. About $60. Red wool beret. Best; Marshall Field

Left: A suit that, despite its yellow-and-blue plaid, manages to be urbane. See the wide sweep of its gored skirt, its decorous bell-sleeved jacket, its bow-tied blouse of yellow crêpe. About $75; Milgrim

Opposite: A country-city suit with the new longer jacket of cinnamon-brown tweed. The full, gored skirt is of brown-and-white checked wool. Circa $30. Cinnamon felt hat. Saks-Fifth Avenue. • Shops in other cities have these models



SAKS-FIFTH AVENUE

NEW STRIDES IN SKIRTS

Spring in the making



• *Tailored to fit your life—the simple wool dress. Make it in putty-beige, and it will love all your accessories. No. S-4115. Designed for sizes 12 to 20, 30 to 40*

• *Up with the crocus—the bolero-ensemble, in this spring's colours, navy-blue with yellow; this year's print—a small geometric. No. 8287. Designed for sizes 12 to 20, 30 to 38*



• *Afternoon apéritif in some shade of rose, mauve, purple, or blue crêpe, with a princesse skirt and a softly draped bosom. No. 237. Designed for sizes 12 to 20, 30 to 38*

• *Against your white skin, wear tailored blue lace for a cool and telling effect. No. 8278 has a pleated skirt, a young, trim waist, a Peter Pan collar. Designed for sizes 12 to 20, 30 to 38*

Back views shown on page 99



• *Your first spring suit might be geranium-red jersey, with the blouse in navy-blue, the hip-line newly low. Ensemble* No. S-4114. Designed *for sizes* 12 to 20, 30 to 38

• *Copper will shine this spring—be one of the first to use it, in a rich sheer woollen, for this sleek little double-breasted suit.* No. 8288. Designed *for sizes* 12 to 20, 30 to 38



• *If you want a slim, flared coat without a collar, for your favourite fur scarf, you will find* No. 8284 "Easy-to-Make." Designed *for sizes* 12 to 20, 30 to 38

• *New verve comes to the classic fitted coat if you make it of a pastel tweed: mauve, lettuce-green, perhaps Laurencin-pink.* Coat No. 8283. Designed *for sizes* 12 to 20, 30 to 42

Designs for dressmaking





GOTTSCHO

One floor in Florida

the house of Mr. and Mrs. Messmore Kendall

Functionalism has ceased to be an *Ism* and become something you like to live in, on this palm-shadowed slope overlooking Lake Worth, where Treanor and Fatio built two fan-shaped wings of beige wood trimmed in white. Connecting them is a loggia curved to follow the shore, with sliding glass panels that outwit the weather.

In the big dining-and-living room, Mimi Durant, who decorated the house, has echoed the colours of the Kendalls' priceless collection of Chinese prints. The walls are turquoise, the "astrakhan" rug and hand-loomed curtains are white; the chintz upholstery is in cocoa, coral, and turquoise; the cocoa-coloured sofa has coral cushions. All the bedrooms have three exposures. Total effect: cool, comfortable living, all on one floor....



IN THE LIVING-ROOM, TURQUOISE WALLS, WHITE "ASTRAKHAN" RUG



BAROQUE FOLDEROL OVER A SEVERE MODERN MANTEL

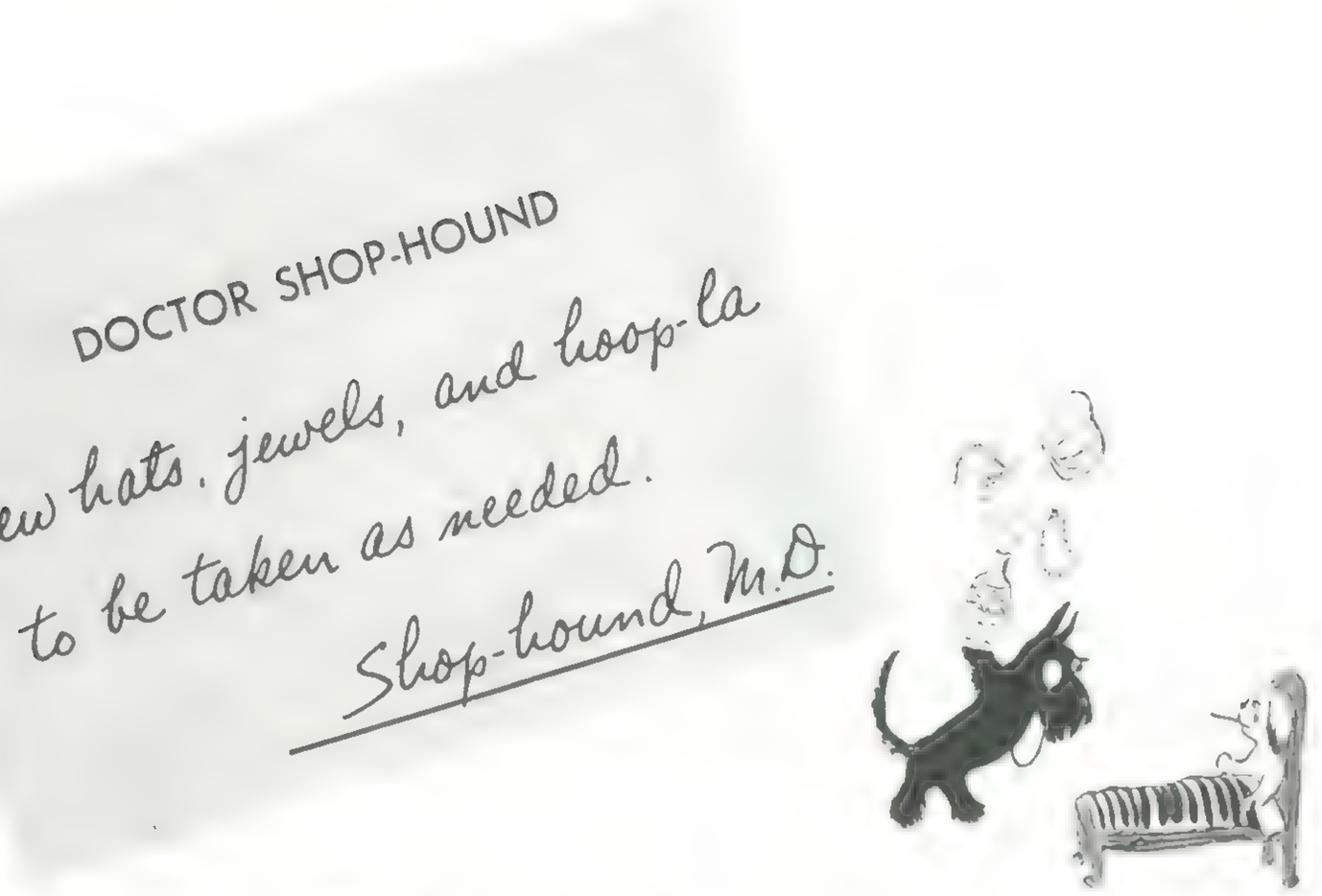
MR. AND MRS. MESSMORE KENDALL'S HOUSE IN PALM BEACH, DESIGNED BY TREANOR AND FATIO, DECORATED BY MIMI DURANT



PRICELESS CHINESE PRINTS, BAMBOO DINING FURNITURE



IN THE CURVED LOGGIA, WHITE RATTAN FURNITURE



Aha, just as we thought—a touch of January-apathy. Nothing serious, but not pleasant, eh? We'll have you up and about in no time. Say "Ah." Now say 503 Park Avenue in a natural voice; then go there. Put yourself in the hands of one Madame Gella, milliner, and one hair-dresser, Albert. Relax, knowing that, working together or separately, they are good medicine. Maybe one of Gella's hats will inspire Albert to plan a new ringlet for you—or a hat will be fashioned to show off your pompadour bang. You don't have to move from the spot while this plotting goes on. Besides her hats, Madame Gella makes little artificial curls tied with bows, and beautiful after-shampoo turbans of coloured net to wear home. Custom-made hats from about $15; and Albert's prices are gentle.



Visit La Mode Chez Tappé, atop 19 West Fifty-Seventh Street. Hats *chez* here come in all moods. If you're feeling crazy, Helen Liebert will go all the way with you and produce one that is positively nuts—but lovely. One large toyo sailor has a cut-out red choo-choo train running around the crown, loaded with flowers! Right: a purple felt pancake, with a high crown shirred like a dirndl, and assorted sweet-peas plunked on one side. The cost is about $35, to order, the hat is very special; others for less. Other discoveries; short, coloured, chenille-backed gloves with suède palms. And a big, flat, black patent leather pocketbook lined with green-and-white plaid taffeta.

Nina B. Price's theory of a happy wardrobe is that it must be related. We agree, especially if the relations are such handsome clothes as Mrs. Price turns out. With an eye to the clothes you already have, she'll fill in with jackets, accessories, and the like, to make you feel brand-new again. Or she'll start from scratch and plan your whole wardrobe. For right now, she's making beautiful jackets to resuscitate your evening dresses. One of plum-coloured velvet has that new-looking long waist, curved in at your normal waist and tied behind, with the back hanging full, like angel-wings, from your shoulders. This is a particularly nice one for older women. It costs about $15, ready-made, in stock sizes; or around $75 to order. Mrs. Price admits she was always a fool for a beautiful fabric, and her designs are worthy of them, and you. 22 East Fifty-Sixth Street.



Exterior Decorators, of whom we have sung before, make us happy because of these: The wide saddle-girth belts of stripes or plain colours—in such combinations as drab olive-green girthing with bright purple leather strap fastenings. The black suède belt that is adjusted by twisting silver scrolls till the belt slides around to your size. The hinges and hooks and other hardware that become smart buckles and touches here. The double sash of metallic striped silk, tying front and back, or as you will. It *makes* a sheath-dress, and for about $8.50. The necklace-or-belt of grass-green grosgrain, with red satin emery strawberries hanging from tiny green bows. The beautiful evening-bag covers, to slip over a "Facile" inner bag. 22 East Sixtieth Street.

"Rilla Marie is a lady's best *amie*," hummed through and through our head the last time we saw her hats, at 485 Madison Avenue. That's exaggerating it a bit, we know, *but* she has some fine little hats who could call themselves our best friends if they liked. The stitched coachman's hat in beige, left, with its green quills, would jaunty up a suit considerably. We like it as it is, and in a navy-blue straw-cloth version, as well. We were also drawn to a pygmy sailor of stitched purple crêpe, with a swathe of blue veiling and a bunch of violet violets—the sort of hat we'd like to have our portrait painted in, just to make a nice impression on posterity. You'll find that most of Rilla Marie's hats cost around $22.50 or thereabouts made to your measurement. (Continued on page 88)

Family or Formal—
This Soup strikes a happy note!

"VERSATILE" is the word for Campbell's Cream of Mushroom. Smooth as a silken symphony, welcome as an oft-repeated thematic melody, it is equally popular for parties and for the family's regular meals, guests or not.

When it comes to the table, wisps rising from its fragrant depths, there is no denying its regal appearance. It has the look of luxury. Your spoon confirms bright expectations, and you murmur, for want of a better word, "Delicious!"

Into farm-sweet cream, so thick that it will hardly pour, go lots of tender, tasty mushrooms to impart their distinctive flavor. Dainty slices are then added, to give the final touch to as gay a dish as you could hope to see. Here is truly royal fare. Why not have this soup soon for luncheon or dinner?



Campbell's

CREAM OF MUSHROOM

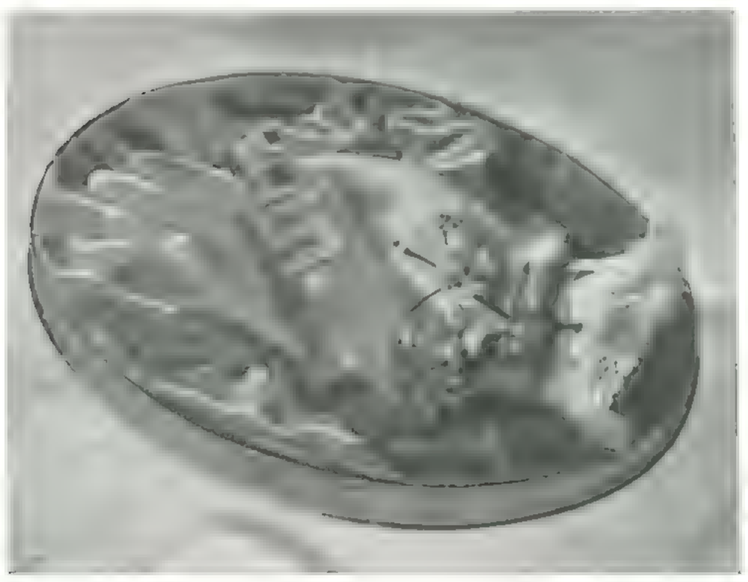
LOOK FOR THE RED-AND-WHITE LABEL



DISCOVERIES IN BEAUTY



When you buy Houbigant's handsome strapped leather kit for yourself, guard it carefully because your husband will covet it and its contents—a box of the famous soap, talcum, and "Eau Florale Concentrée"



"Beau Geste," Schiaparelli's latest bright trick in the "Shocking" series. A slender plaster hand, cuffed with flowers and a lace ruffle and resting serenely on satin folds, proffers a bottle of "Shocking" perfume

WHEN smart women were skiing at Saint Moritz and Chamonix last season, many of them had a finish to their skins that looked slightly shiny, but, at the same time, was soft and becoming. Now you can achieve the same finish for your own face, thanks to Miss Elizabeth Arden and her new preparation, Ski Sport Gelée.

This Gelée is not only sun-proof, but it prevents the skin from drying. It is light in consistency, goes on in a thin film, and achieves the slight shine without any oily look. You can proceed to the highest altitudes with the knowledge that the Gelée won't freeze, either in its tube or on the face.

A film of the Gelée, a dash of Elizabeth Arden's Redwood Lipstick, and the lightest touch of Bleu Vert Eye Sha-do give a new outdoor look to your face. While the Gelée is specified for skiing, you *can* use it when you skate or just tramp through the woods.

If you have any hair-tinting problems, a good person to consult is Ivan at 714 Fifth Avenue. He has developed a new formula for tinting or brightening hair or concealing grey locks, all in a remarkably natural fashion. We saw for ourselves a head of blond hair that had become streaked with grey returned to its pristine blond state under this treatment, and this hair had been previously bleached, which made the job more difficult than usual. Ivan also has a deft way of dressing hair according to its becomingness to an individual face and not to a set pattern.

Jordeau has a prize package for 1939. It is the jar for a new hand cream, and it has a very wide top so that you can slip the cream from the surface without digging into it. And little conveniences like that go a long way in making you use your beauty preparations regularly! Furthermore, the cream in the jar is good for whitening, as well as softening, and it dries almost instantly, another easy-to-use point in its favour.

There must be something about New York that makes people's feet hurt. Perhaps it's the rushing-around kind of life or the old tale of wearing the wrong shoes, but even ladies who have nothing more strenuous to do than get to lunch on time seem to murmur about their feet.

A man who makes a specialty of correcting this situation and of dealing with any muscular aches and tiredness is K. Richard Graf. And the satisfactory part of his services is that he comes to your house at your own convenience to do his work.

Mr. Graf's theories are that, while our feet do more work than any part of our anatomy, yet they receive less consideration. Also, that tenseness of nerves and muscles along the spine produces tired faces, as well as bodies. His solution for these difficulties is a series of light, corrective exercises. He does not give regulation massage, but, when he finds it advisable, he exercises the muscles and nerves in the feet or along the spinal column, and his fingers are sheer magic. After an hour of his work, you are wearing Mercury's wings, and your whole body has a soothed and coordinated feeling. You reach Mr. Graf at 213 East Eighty-Eighth Street, New York. Telephone: SAcramento 2-4843.



Frances Denney's Cruise Kit has interchangeable straps that buckle on, one long enough to go over the shoulder. Six preparations and ample space for extras. Kislav gloves from Best



The new Delettrez kit is a compact, well-equipped case that looks like leather, is slide-fastened, and modestly priced. The contents include a large, clear mirror in the top and a sextette of well-chosen beauty preparations



Why REVLON *is fashion's favorite nail enamel the world over...*

"Revlon is *my* favorite nail enamel because it wears so well and stays lustrous so long," says Elizabeth Gibbons, strikingly attractive photographic model. "It comes in flattering shades that are definitely *exclusive*—like the originals of famous French dressmakers! You *can't* find such colors anywhere else. Revlon goes on so easily and never streaks. It has a rich *quality* texture that makes nails look beautiful. Since I've been using Revlon my nails have been on their best behavior!... Revlon is the only nail enamel in the world for me!" ✧ Miss Gibbons' sentiments seem to be universal. More fine beauty salons throughout the world prefer Revlon Nail Enamel over any other nail polish because it stays on so beautifully between manicures and creates *steady* customers. An outstanding example is Ivan, Fifth Avenue Hair Stylist, who has dressed many of the crowned feminine heads of Europe. ✧ In Ivan's New York salon Revlon is used always, because it meets Ivan's exacting quality and fashion standards as though made to his order! ✧ And so Revlon is fashion's favorite Nail Enamel the world over... *You* will prefer it, too. Like Miss Gibbons, you'll find it *best.* Best for looks, best for wear, best for the nails! *Featured in leading department stores and in quality beauty salons.* New! Revlon's JUELTONE! Rich vintage color, flattering as jewels. Three tones: JUELTONE-1, light and delicate; JUELTONE-2, medium, more intense; JUELTONE-3, dark and dazzling.



Nail "Tips": *At last! A normalizing nail treatment developed by Revlon to help keep nails strong, flexible... given with Lactol, a creamy emulsion, thermostatically heated. Ask your Beauty Salon for this Lactol treatment manicure.*

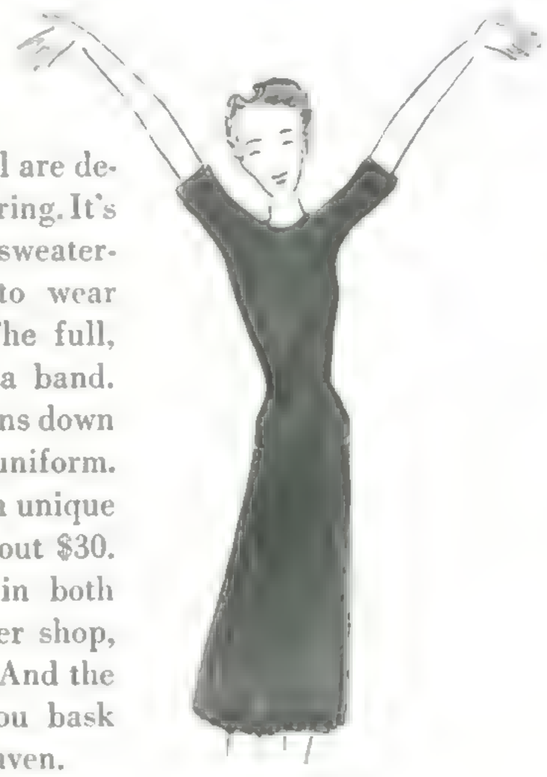
Revlon Nail Enamel Corporation • *125* WEST *45*TH STREET • NEW YORK • *151* SPARKS STREET • OTTAWA

DOCTOR SHOP-HOUND PRESCRIBES



(Continued from page 84) We do not guarantee that you will burst out in a halo if you buy this heavenly-looking necklace, but who knows? Maybe you will, for it is called "Pennies from Heaven." It costs a pretty penny; about $20, and is made of hundreds of little pearly disks. You can buy it at Town and Travel Wear, Ltd., Waldorf Astoria.... Changing the subject at random, Saks-Fifth Avenue has lovely forty-inch silk stockings for skating. These cost about $2 a pair, and you can buy a garter belt to go with them for about $2.75.

And now back to necklaces again, in a staggering way. There's one called "Night and Day," which is of make-believe pearls—four strands of them, with two rhinestone clasps. You can wear it with only one clasp in the day, and disengage part of it to use as a bracelet. Are you following us? It costs about $5 in a very good-looking version, or about $10 for one with grander rhinestone clasps, at Franklin Simon.



"Whee!" is what this girl is saying. And "Whee!" your echoing Hound replies, for we and girl are delighted by the dress she is wearing. It's like Molyneux, and like the sweater-and-skirt dresses we used to wear when we were little girls. The full, pleated skirt is held up by a band. The long-waisted jerkin buttons down the back. Behold, the perfect uniform. Doctor Shop-Hound says it is a unique builder-up for the money; about $30. Sybil Nash Hogan sells it in both light and dark colours, at her shop, 38 East Fifty-Seventh Street. And the Doctor also suggests that you bask awhile in this nice-clothes haven.

And we have a new hat friend, Eric Moller, at 30 East Fifty-Fourth Street. Eric attacks a piece of felt like a sculptor, probably because he is a sculptor. He moulds some of his hats under water. Many of them are quite dashing, with swooping, architectural lines—some are calm, none are freakish. His prices are a bit above average; custom-made hats for women from about $25 up, and a few for about $18. In early spring, he plans to have a débutante's corner of the less expensive ones. One amusing trick: a hat and bag of identical Punch-cap shape, each equipped with a large tortoise-shell ring, to grasp when you take your hat off in the theatre. We take *our* hat off to Eric.



Elizabeth Hawes, 21 East Sixty-Seventh Street, made the winning little-girl sweater at the left. It's of very clear ruby-coloured cashmere, with crocheted ruffles to match at the neck and sleeves, and fastens at the back of the neck with buttons to match. It costs about $37.50, to order. No small price, but then this is a very special sweater. While you're there, see the very gay little woollen after-skating jacket, trimmed with shining buttons that are really golden Indian bells.

After all your bright jewel colours of the winter, blossom out in a pastel, as your first bow toward spring. Suzy's hat at the right is from Rose Saphire, 501 Madison Avenue. It's of baby-blue felt, with an underbrim of black satin or black grosgrain, ending in two loops high at the back, and a pale blue veil; about $25.



At Kargère, 535 Madison Avenue, they love to see you dress up, and produce superior jackets to entice you. One of black net, dotted with pink-and-blue gingham-checked paillettes; about $30. Or a black net bolero full of pearl beads and embroidery; about $35.... At Louisesanders, 711 Fifth Avenue, are hats made of plaited wood, treated to be durable and shiny. The effect, rather like parquetry flooring, is an amusing change from straw. Bags and cigarette-cases to match, in exotic woods.



All the way from Bermuda comes the tweed suit at the left. The jacket is striped in red, deep blue, and lighter blue, with three roomy pockets. This delights us, because so far as we're concerned almost everything could have stripes and pockets, and we'd be happier. The classic kick-pleated skirt is of blue tweed with a fine diagonal stripe. About $45 (or £9) for jacket and skirt, at Trimingham's.

Here, too, you can get excellent sweater values; little pull-overs of imported Indian cashmere for about $10 (or £2). And you can get ankle socks to match, for a corresponding price. If you can't buy these things in person, send to Trimingham's, Hamilton, Bermuda (not forgetting the little matter of duty).

You can always count on Macy's to whip out some cheerful accessories for you. One good offering is a pair of hand-made slip-on gloves of chartreuse capeskin, with hand-stitching; about $3.75. You'll love a pair of hand-made, hand-stitched white capeskin gloves, fastening with a capeskin-covered button; about $5.50.

Abercrombie and Fitch comes out with a "Have More Fun" trend of thought, printed in navy-blue, white, and fuchsia, on a silk scarf. Fun directions include dancing, buying orchids, and taking vitamins, with sketches to prove each point; about $3.50.

Our last prescription, and one we think ladies will cry for, is this sulphur satin muff-bag and turban. Lloyd makes it of self-stripes, dull and shiny, and spikes the turban with a fascinating old brass hatpin. Lloyd loves to design hats for smart older women—or he'll do an equally good job of Glorifying a débutante. His hat prices are from about $18 to order, at 485 Madison Avenue. The shop has an unusually calm, friendly atmosphere, and Lloyd's huge bulldog, Billy, who rhumbas in and out of the place, is worth a visit any day.





WIND-WARY

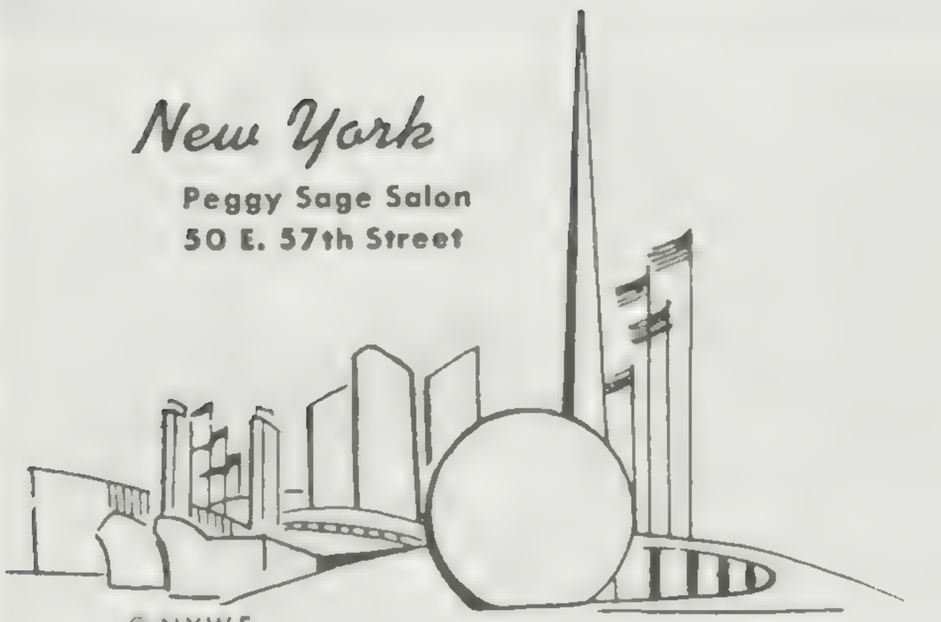
Enjoy the winds of winter but guard your skin against its woes the Elizabeth Arden way. Keep it soft and exquisitely smooth. Use one of Miss Arden's powder foundations under your powder and rouge. A powder foundation is important always in achieving a perfect finish; it is *imperative* in winter not only for appearance, but to aid in the actual care of the skin.

For general use, Miss Arden recommends Lille de France, $2.00 (a cream and liquid combined). For normal skins, she also advises Amoretta, $1.00 and $2.00 (an exquisite cream foundation). For dry skins, Ultra Amoretta, $1.00 and $2.00. For oily skins, Lille Lotion, $1.50. For outdoor sports, Protecta Cream Lotion, (especially effective in guarding against freckles), $1.50 to $3.00. For skiing and skating, Ski-Sports-Gelée, $1.50

Over these foundations use Miss Arden's exquisitely soft face powders, Illusion and Cameo. Illusion for those who like a light, feathery powder, Cameo for a more porcelain finish. For Miss Arden's famous Two Powder Technique, use Illusion first in one shade, and apply Cameo in another shade over it, thus "achieving the Elizabeth Arden Look". Illusion Powder . . . $1.75 and $3.00. Cameo Powder . . . $2.00 and $3.00. Box with Two Powders and Brush . . . $3.50

Elizabeth Arden

691 FIFTH AVENUE • NEW YORK



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Peggy Sage Salon
50 E. 57th Street

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7 Place Vendôme



London

Peggy Sage Salon
130 New Bond Street



Rio de Janeiro

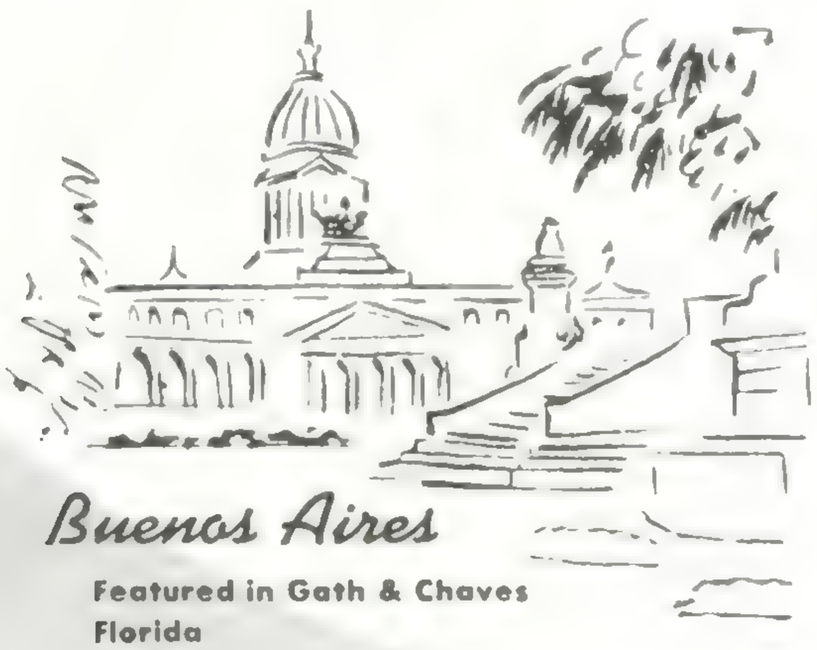
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If your Nails Split that's your Signal Peggy Sage

For 25 years Peggy Sage Polishes have been the Choice of Smart Women the World Over...

CLOSE YOUR EYES and spin the globe! Put your finger on any smart capital in any continent and there you'll find the smartest women are clients of Peggy Sage.

You'll hear many pronunciations of her famous name between New York and Singapore. But the enthusiasm of chic women for Peggy Sage's famous polishes is the same the world over. Smart women sense instinctively the unerring rightness of Peggy Sage colors. They appreciate, too,



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th value of a lifetime spent in the study and culture of lo and lovely nails.

splitting, cracking nails are the bane of *your* existence —llow the leaders to the Peggy Sage method with Salon Micure Preparations that spell sudden death to "problem fir tips."

e your nails transfigured in the new glowing, purple-red VI AGE, warm and luscious as full-ripe grapes . . . subtly procative in REGENCY, a dusky, mauvy pink expressly cted for your new purplish costume tones . . . newer than to rrow in glamorous FUCHSIA.

e a miracle unfold before your eyes as Peggy Sage Polish gl ns on your finger tips day after day without a single chip or w. No ordinary polish contains as costly ingredients as P y Sage Polishes. At the Peggy Sage Salon, 50 East 57th St t, New York City, and at better shops everywhere.



THE POLISH
OUR CLIENTS
SAY "WEARS
LIKE IRON"

Peggy Sage suggests her three glamorous new shades for winter wear

Vintage

darkest of the three new Peggy Sage nail tones . . . a rich, deep purplish red—subtly mixed to complement your warm new purple-toned winter costume colors . . . to accentuate and flatter your finger tips.

Regency

designed for those who prefer the lighter nail tones. Adapted to the new mauve trend in fashion . . . soft rose, delicately reflecting a mauvy overtone . . . crowning glory for lovely hands!

Fuchsia

blended by Peggy Sage to highlight your newest fuchsia make-up. Deep rosy-violet to make your hands look milky white . . . romantic flattery for long, tapering finger tips . . . a perfect foil for the new mauve trend in fashion.

FOR THE YOUNGEST PARTIES



A very early party dress of yellow batiste, with tiny rows of lace and yellow and white appliqué flowers on the skirt and bodice. It's from Marcelle Julien, Inc.



For a débutante at the toddling age—pale blue batiste trimmed with heaps of Alençon lace and bands of shirring at the hem and collar. Miss L. Brogan, Inc.



For the youngest fashion-plate—sheer green linen tucked at the waist and on sleeves, with a baby bolero embroidered with bright flowers. At Mariska Karasz



To wear to her own birthday party—this little yellow crêpe de Chine dress pleated all over, even on the collar. There are two bands on the bodice. From Toby



Even if she isn't a little angel, she'll look like one in this dress of white batiste, with bands of lace an inch wide, edged with tiny ruffles. Marcelle Julien, Inc.



Very-first-party-goer in pink mousseline de soie, with rows of blue ribbon set underneath and ending in little bows all the way down the front. At Bonwit Teller



To go see "Popeye" or a Punch-and-Judy show, little collar and medallions of fine white lace on this princesse dress of wine-red velveteen. Find it at Childhood, Inc.

"There's a New Chrysler I simply must have!"

"I'M GOING to be a little difficult to live with, if I don't get that swanky new Chrysler! After all, if I'm going to go modern, there's no use in half-way measures.

"This Chrysler is the best-looking car I've seen. There are no hangovers from yesterday in its fresh beauty... no bulging trunks nor protruding head-lamps to spoil its graceful curves.

"It has the brightest, roomiest interior imaginable, with a plastic instrument panel that's really gorgeous . . . and everything else in key. Chair-high seats, wide as divans, deeply and richly upholstered.

"*And* a car for a woman to drive . . . easy steering, easy braking and the easiest gear-shift in the world. It's big . . . but it snuggles into parking spaces like a lamb!

"So, I simply must have that Chrysler. It's perfectly beautiful . . . thoroughly modern . . . quite inexpensive. So, if you love me, darling . . . *'Be Modern . . . Buy Chrysler!'"*

1939 CHRYSLER ROYAL . . . 100 horsepower, 119-inch wheelbase.

1939 CHRYSLER IMPERIAL . . . 135 horsepower, 125-inch wheelbase.

Also Chrysler's famous Custom Imperial in five and seven passenger sedans and limousines . . . with Chrysler's amazing new transmission advancement, the Fluid Drive.

★ TUNE IN ON MAJOR BOWES, COLUMBIA NETWORK, EVERY THURSDAY, 9 TO 10 P.M., E. S. T.



BE MODERN *Buy Chrysler!*

HAVE LIPS THAT ARE WARM, INVITING —YET NEVER "OBVIOUS"



IN THE MORNING: Apply Angelus Lipstick.

HOURS LATER: Your make-up is still thrillingly "natural-looking"...no need for constant retouching.

You Simply Use this SPECIAL Lipstick that's made to Blend with the Color of Human Blood

IT'S GAY AND ALLURING—YET WITHOUT A TRACE OF THAT HARSH, "WET-PAINT" LOOK MEN DESPISE

HERE'S a *special type* of lipstick that gives your lips a thrilling enchantment you never before dreamed possible.

It is called Angelus Lipstick and from the moment you apply it, your lips become alive ... inviting. Their glowing color seems a real part of you.

And you don't need apply Angelus Lipstick so often—for it stays perfect for hours, and there is no need for constant fussing and primping to keep yourself always attractive.

If you prefer cream rouge, try Angelus Rouge Incarnat in the same warm colors for use on both lips and cheeks.

Many smart women achieve perfect make-up harmony by using their Angelus Lipstick or Rouge with Angelus "Poudre Incarnat" — the triple refined face powder that comes in five flattering shades matching the most popular colors of Angelus Lipstick or Rouge.

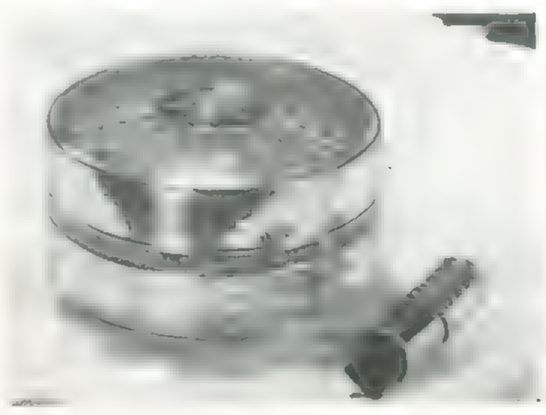
Just ask for it by the same number as your Angelus Lipstick. Try this yourself—see how magically they blend with each other and your own coloring.

For a blue-red shade to perfectly match this season's most popular costumes try

FORMAL RED

Lipstick #404 - Rouge Incarnat #405

AT ANY DRUG OR DEPARTMENT STORE.



SEEN IN SAINT MORITZ



After skiing, Mademoiselle Chanel pulls on these Bally boots, which she bought in Saint Moritz. A white leather pair with a blue knitted cuff and red laces. A black calf pair, white-laced

SCHALL



For tramping in the snow, Cedric made these boots. The first pair of chamois and red rubber. The second, of pigskin and brown leather. The third, of brown sealskin with green laces



Attached to your belt is this Hermès double purse of pigskin—but it can be detached and carried separately. The Swissli handkerchief is from Picard. The boots—those in the top photograph

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Leigh

IN MY LIFE....*and yours*



THIS year women are talking about Leigh.

Leigh is the exciting *new* name in beauty. This is amusing, because when I was a little girl in Maine, Leigh beauty creams, lotions, powders and lipsticks were almost the only ones thought good enough for my mother, and my big sister Lois.

Later, for my sins, I too became a beauty editor. Mr. Charles Leigh, the famous Murray Hill chemist in New York, had died long before. But his customers were keeping his laboratory busy with their orders for Leigh beauty preparations.

Those early customers included an amazing number of beautiful women. Many were from the Social Register like Mrs. V———, who is still on the Leigh books. Many were famous stars of the stage and grand opera—Mary Mannering, Lily Langtry, Ada Rehan, Nordica and Melba.

Even when the Leigh shop closed, many of these lovely women kept on ordering Leigh creams and lotions from their favorite stores, and the stores sent the orders to the laboratory, which is even now compounding beauty preparations by hand, in the patient old-fashioned way. Leigh creams are known to their users by three words which say everything—*the very best!*

The other day, being out of Leigh's Face Powder, I dropped in at the Fifth Avenue office. It is a pleasant, unusual office to visit, like the directors' rooms of a bank. There are a few good imported prints of Venus on the walls. The treasurer told me I could now order Superb Talcum at Altman's, Higbee's, Hudson's, Lord & Taylor, Kaufmann's, Macy's, or any other top store. It seems that Leigh has been reconstituted and is now selling through those few fine stores, all over America, whose patrons demand the very best.

Unguent Special Cream is still Leigh's pride. "We have added

The Rokeby Venus, by Velasquez, National Gallery, London. Courtesy Raymond & Raymond



a lipoid," said the treasurer. "This aids penetration. If you want your skin to be soft and smooth, no matter what kind of a life you lead, merely apply Unguent Special at night, and let it remain all night for the best results. Unguent Special will not stain sheets or pillow-cases. Its carefully balanced ingredients help to preserve the softness and smoothness of the skin."

"If the skin is dry, first use Leigh Cleansing Cold Cream. If oily, use our Liquefying Cleansing Cream. And after cleansing, Leigh Skin Freshener is just what your face, neck and shoulders have been crying for."

So saying, the Leigh treasurer put tiny trial bottles of these things in my hand. "These are the last samples we'll probably ever have," he said. "You might like them as reminders of a cosmetic business that is 48 years old today."

HOW TO BUY. Because Leigh offers no more samples, never cuts its prices, or makes introductory offers, Leigh products are sometimes quite hard to find. But I use them regularly, and so should you. If your favorite store happens to be out of the Leigh preparations you need, write to Leigh Chemist, Inc., 730 Fifth Avenue, New York—or telephone CIrcle 6-7060. F. L.

Among the first rate stores where Leigh preparations may be ordered are:

Altman's • Abraham & Straus • Bloomingdale's • Lord & Taylor • Macy's • Stern Brothers • John Wanamaker • Bamberger's • Filene's • Flint & Kent • Boston Store, Milwaukee • The Fair • Wieboldt Stores • G. Fox Co. • Gamble-Desmond • Hudson's Kaufmann's • Palais-Royal • J. W. Robinson • Scruggs-Vandervoort-Barney • Shepard Co. • The Golden Rule • Forbes & Wallace • Hahne's • F. & R. Lazarus • McKelvey's • A. Polsky Co. • The Higbee Co. • Meier & Frank • Maison Blanche Co.

Unguent Special, Leigh's outstanding specialty. $1 to $6.00, post free.



Advertisement

SEEN IN SAINT MORITZ



No cold hands with these water-proof Norwegian hand-knitted gloves from André Tunmer. The knife is sheathed safely in pigskin—to match the pigskin belt. The Hermès scarf is of striped silk



There's peasant ancestry in all these Swissli accessories designed by Picard. A leather belt and suspenders adorned with cows, a quaint bucolic handkerchief, a Swiss cowboy cap of black leather



To pull over your evening shoes when you sleigh to the party, a cozy pair of white lamb boots, made by Pepin, with water-proof rubber soles and decorative tassels and laces of white leather



PRELUDE TO *spring*

Lampl's newest ORIGINAL—designed to banish your Winter doldrums with its sophisticated front-fulness, accented by whale-bone pleats on both blouse and skirt; the wide, flattering waist with many rows of stitching; its vivacious Spring color; and a neckband of couturier jewelry that fairly shouts "PARIS". Wear it once, and (we warn you) you'll never be without it—for this refreshing "AFTER 5 O'CLOCK KNIT" is truly irresistible.

• *A few representative stores featuring Lampl fashionable knits* •

THE HIGBEE CO., *Cleveland* • THE J. L. HUDSON CO., *Detroit*
L.S. AYRES & CO., *Indianapolis* • RICH'S, INC., *Atlanta* • THE EMPORIUM, *San Francisco*
DAYTON CO., *Minneapolis* • THE H. C. CAPWELL CO., *Oakland* • THE VOGUE, *Flint*
HUTZLER BROTHERS CO., *Baltimore* • WOLF'S, *Des Moines* • POMEROY'S, INC., *Reading*
THE FASHION CO., *Columbus* • B. FORMAN CO., *Rochester* • THALHIMER BROS., *Richmond*
GEO. B. PECK CO., *Kansas City* • THE FRANCES SHOP, *South Bend* • L. L. BERGER, INC., *Buffalo*
STRAWBRIDGE & CLOTHIER, *Philadelphia* • THE WINKELMAN CO., *Port Huron*
THE F. N. ARBAUGH CO., *Lansing* • COULTER DRY GOODS CO., *Los Angeles*
THE JOHN SHILLITO CO., *Cincinnati* • SAGE-ALLEN & CO., INC., *Hartford*
KAUFMANN'S, *Pittsburgh* • WM. FILENE'S SONS CO., *Boston*

LAMPL KNITWEAR CO. • CLEVELAND, O.

AFTER YOUR SKIING



Slip this on after a day's work upon a Christiania —natural peasant linen jacket limned with bright Norwegian braid, laced up the front. Best



Mimic ski-jacket for after-skiing fun, of bright red flannel like grandfather's underwear. Wide lapels, wide shoulders. Altman; Best's, Seattle



Quilted like a baby's blanket—chunky white tweed jacket punctuated with gold beads. For dinner in the country, after your snow-play. Lord and Taylor

VILES

SUCCESS SCHOOL

ON pages 72 and 73, you see snapshots of a new kind of school in action—the Success School that Ann Delafield has inaugurated at Richard Hudnut's salon in New York. It all looks like fun in the pictures, and it is fun, in that once you start on a career of revamping your looks, you love doing it. But make no mistake about it—pupils *work* at this school. You don't just sit in the Hudnut salon and become handsome by having people do things to you. You learn the things to do for yourself, so that you will know them always, and preserve your looks as well as improve them.

The school itself occupies a whole new floor in the Hudnut salon. The schoolroom is huge, brightly lighted, mirrored, with a revolving stage that can be pushed about the room. Each student has a versatile little silver dressing-table, which becomes in turn a desk and a part of the equipment for the Beauty Angle position, as you see in the photographs.

The courses last for six weeks, three hours a day, five days a week. A physical examination by a physician is obligatory. Before any class work, each student is given a personal analysis by Miss Delafield. This might mean that, in your case, you learn that you must gain or lose approximately so many pounds during the course; you must stretch your neck so many inches; straighten your spine; raise your bust; reshape your hair-line; erase a double chin. And you are told these things by Miss Delafield in a manner that leaves no doubt that all this will be accomplished by the end of your six weeks.

The curriculum includes daily lessons in figure-moulding, posture, walking, sitting, and dancing. (When you practise walking, you have to go up and down a miniature flight of stairs while the class looks on—an ultimate test in poise and posture.)

All work on the skin begins with a treatment that sloughs off the old surface skin. You spend a certain time each day in the Beauty Angle position, with your feet higher than your head, the position illustrated on page 72. This angle not only increases the flow of blood beneath the skin, but enables remarkable loss of pounds for the figure without affecting the contours of the face. You are taught the fundamentals of good make-up, as well as professional tricks that do amazing things in improving your face.

You learn to coif your own hair; to take care of it without a hair-dresser in emergencies; to put your hair to bed so it looks well, as well as stays in place overnight. You are taught to take care of your finger- and toe-nails.

You learn what you should eat and why, so that your food régime seems an intelligible procedure, not just a blind rule. You are taught to figure vitamins in a way you will never forget.

You emerge not only beautiful, but with a complete new understanding of beauty in relation to yourself.



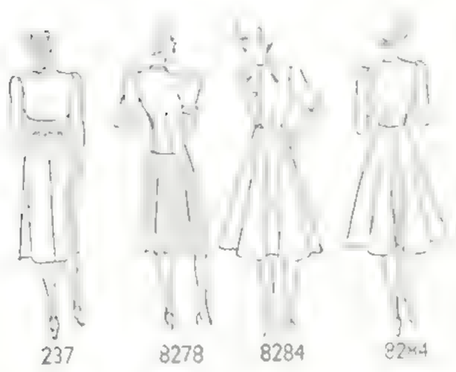
DESIGNS FOR DRESSMAKING



Spring is in the making, in these Vogue Dressmaking designs. Other views on pages 80 and 81. Designed for sizes: 8287, 12 to 20, 30 to 38; S-4115, 12 to 20, 30 to 40; 8283, 12 to 20, 30 to 42

Suit yourself this spring—with either one of these Vogue Dressmaking designs. No. 8288 is designed for sizes 12 to 20, 30 to 38. Four views of S-4114, designed for sizes 12 to 20, 30 to 38





Spring is in full swing in most of these skirts. Vogue Dressmaking designs you can make yourself. Other views on pages 80 and 81. Designed for sizes: 237, 8278, 8284, all in 12 to 20, 30 to 38

PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 108.

Chamikool, of spun acetate and rayon . . . the aristocrat of fashion fabrics . . . so luxurious, so washable . . . is deftly fashioned into three charming frocks. "Musts" for the Southland and under your coat now . . . and perfect for all next summer. In all the delightful new pastel colors with details usually found only in more expensive dresses. Priced under $9.00.

★ *Seated* . . . Rows of tiny stitches accent the new "wing" motif of the neckline, sleeves and pocket. Tucked, squarish shoulders; contrasting belt and chiffon kerchief. Sizes 12 to 20.

★ *Center* . . . The ever-smart shirtwaist dress with a convertible collar, deep pleated yoke action-back and two-tone elastic belt. The skirt gores end in deep kick-pleats. Sizes 12 to 20.

★ *Right* . . . Perennially new is this front-buttoning frock with its four "pockets", convertible collar and contrasting belt. Rows of stitching highlight the "pockets". Sizes 12 to 42.

B. ALTMAN & CO., NEW YORK
ALSO in WHITE PLAINS and EAST ORANGE

THE HALLE BROS. CO.,	*Cleveland*
JOHN WANAMAKER,	*Philadelphia*
JOSEPH HORNE CO.,	*Pittsburgh*
FRANK R. JELLEFF, INC.,	*Washington*
HOCHSCHILD KOHN & CO.,	*Baltimore*
HARZFELD'S, INC.,	*Kansas City*

MARSHALL FIELD & CO., CHICAGO



Step buoyantly into Spring in these gay flatterers, styled with youth's deft touch. Here are the surest remedies for Spring Fever, fashioned in "Prima Hopsheer", woven of Du Pont Spun Rayon, flecked with wool. This inspired Labtex fabric is soft as a flower, light as a feather, neat as a pin and cool as a cucumber. That's why it will slim down your figure and build up your spirits!

(Left)—A "Prima Donna" classical shirtmaker frock in a dress-up guise. Triple stitching on the collar, front, pockets and belt. Rare little mother-of-pearl hook and eye front closing. Colors: Spray Blue, Persian Coral, Lime Peel, Lyric Beige, Imperial Tan. 14 to 40.

(Right)—For that slender waistline—"Prima Donna" offers this youthful swing skirt with darts and pleats above and below plaited straw belt of contrasting color. Blouse effect, with self covered buttons in back. Stitched set-in pockets. In Spray Blue, Persian Coral, Lime Peel, Lyric Beige, Imperial Tan. Sizes 10 to 18.

$6.50 at Leading Stores

DONOVAN MANUFACTURING CO.
DALLAS, TEXAS

CASUAL ACQUAINTANCES

TYPICALLY American custom—the casual coat you can toss on for any occasion, from a movie to a horse-race. It will follow you anywhere, like a faithful dog, and fit into a whole round of activities. But the fabric must be one you can roll up, pack, sit on, and practically sleep in, if necessary.... a plastic fabric, nonchalant and cool in the face of emergencies (such as seven hours in a rumble-seat—and free of wrinkles as a sixteenth birthday).



Dobbs' "ribbon hat" is made of felt and grosgrain strips wound round and round your head, making it so pliable and acquiescent it will roll right up and fit in your purse, if you really want it to!



Stroock's honey-beige tweed with enormous checks of white makes this swagger coat swinging freely from your shoulders to your fingertips. Saks-Fifth Avenue, New York and Chicago



VILES

Bank on checks this spring—black-and-white checks, or, if you like, pepper-and-salt. Stroock's non-crushable soft tweed makes this full-length coat with the slim tuxedo collar. At Franklin Simon

MOROCCO

(Continued from page 56) The landscape grew shriveled and wasted, dotted with Barbary cactus. The thermometer at the filling-station ten miles north of Marrakesh said 110° Fahrenheit in the shade.

Then we saw a dark line cross the horizon, and a white haze crystallizing above it: the oasis of palms that surrounds the city, and the snowy peaks of the Atlas. Presently, the high, square minaret of the Katoubia mosque rose into prominence, and we entered the groves: palms, fig-trees, twisted and silvery olive-trees.

Now it is sunset. The Moors call their land *Mahgreb-el-Aksa*—the "Land of the Furthest Sunset." They leave their traditions and monuments unadorned; the seven miles of tremendous wall are crumbling bit by bit. But every child seems to remember the names of their history, the truly illustrious ones: the Almoravides, the Almohades, Abou El Abbas El Mansour. They all know that greatness is rare, that they in their sly and philosophical way of life will never attain it. Mahmoud, in his big straw hat, is talking to me of greatness.

"And a great man, Mahmoud, a really great one?"

His eyes shine, he runs his hand over his unshaven, scar-bitten face. "Pride, a fiery heart, carelessness! And he must conquer. That above all. He must have the power to subdue!"

"What must he conquer?"

Mahmoud looks surprised. Then he understands. "Ah, well. The time for greatness of heart has passed...."

THE MEETING-PLACE OF THE DEAD

The last red crevices of sunlight are moving slowly across the big square, which the natives call "The Meeting-Place of the Dead." The bazaars run off in one direction: the golden light that filters through the matted ceiling of the street and falls on the white shapes, the spangled leathers, the striped silks and pottery set out for sale, now is a dark red hue: in another five minutes, the sunlight will have vanished altogether, and the sky that peers through woven mats will be pearl-coloured; then ocean-blue; then black, almost; for the Moroccan night is the blackest I have ever seen.

Everything in the Meeting-Place of the Dead is covered with dust—the café, the garage, the Dubonnet sign, the rose-coloured walls that run into the southern distance. It is a low-roofed city that we see from here. The house-tops are square and flat. Here and there, a stork is perched on a parapet.

I saunter down a narrow, winding street. Here and there, it takes a sudden bend, opens out on a tiny square, or breaks in two. There are caravansaries, hundreds of them so it seems, sprinkled throughout this section of Marrakesh. Camels are standing in rows, looking callow and self-centered. Two old men are sleeping on a doorstep. A young boy is drinking out of a gourd, peering at me from the corner of his eyes.

During the day, the white sunlight creates shadows as black as coal; now the shadows are dark blue, and they seem to be growing lighter and lighter. As I walk along, I see, beyond the shadows, a minaret of yellow glazed bricks; the low, octagonal dome of a Marabout shrine; tufts of grass on the broken roof of an empty house; a narrow gateway leading into a garden thick with fruit-trees, and beyond that a silver-blue olive grove.

The doorways are all shabby, all narrow, dark, weather-stained. There is no telling what is inside—a palace, a hospital, a den of thieves, an exile for political refugees, a house of the dead. It is all the same, there is no difference among the homes: whether of sickness, fear, luxury, conspiracy, death.

MOUNTAINS AND MIRAGE

It is difficult to go deep into the Atlas Mountains, even now. Few tourists go south beyond Marrakesh. Still, even a short journey into the mountains will reveal its splendours.

Memory plays strange tricks. One might remember with complete exactitude a passing face in a café, a gesture beside a well at night, a phrase whispered outside a screened window. But the sight of these white mountains has vanished from my memory entirely. Yes, I remember that there were deep, rocky gorges; thin, twisted vegetation, firs and junipers, cabbage-palms, argan-trees; sunlight white as snow on the hot crags, and, above these, the sunlight on the white snow itself; narrow brooks shrouded in clematis and honeysuckle, irrigated cornfields, cattle standing knee-deep in green pools, girls sitting on the smooth green banks and singing interminable songs.

I remember that these existed, that I saw them, heard some of them, touched one or two. But they are no more than a mirage on the endless landscape of things seen, heard, desired.

And, in fact, the quality of the land seems to lie in that very illusion: it is not what it seems; it is a mirage.

Perhaps the reason is this. Beneath everything one sees in Morocco (and this is not quite true of any other part of Africa) resides something half-forgotten, sluggish and profound; call it antiquity, though that is not quite the word. And over this moves something transitory—everything that has happened there more recently has remained superficial and indifferent.

A French military airplane is circling over Meknes. The faces lying outside the big gate gaze up, blink their eyes, are baffled. They are impressed with this new magic from Europe—they fear and admire. But only on the surface. The old Moslem virtues remain real in them. Hence this constant duplicity. The dangerous splendours of Europe and the Americas are tangible, noisy, and inescapable.

But these men outside the big gate prefer not to commit themselves. They aren't sure—well, perhaps, who knows, what of it, possibly.... They are playing a waiting game with history.

These men outside the big gate of Meknes are lying in the sun, rows and rows. There is a wilderness of white turbans, red *sheishas*, burnooses of every colour, plain and striped.

But the faces look worn and rather commonplace: shrewd one and all, callous, responsive in their way, a shade apprehensive perhaps. Many of them look tired—with *hasheesh*, no doubt. None (Continued on page 103)

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It's cut fair and square—this little hip-length jacket of velveteen, with pockets for chilly fingers. Bright violet. About $15, at Chez Rosette

MOROCCO

(Continued from page 101) of them are frustrated. Every Moor has his full share of the delights of the flesh—the beautiful slightly more, the deformed slightly less, but there is no great difference. Therefore, no gratuitous malice, no bitterness. The white ascetic North is far away.

Moth-eaten camels shuffle by; donkeys loaded down with enormous panniers of Barbary figs. The story-teller is telling a story. Old men of eighty and boys of eight with shaven heads are listening. The story-teller performs his formalized gestures of joy, humour, displeasure, tragedy. They are all listening intently. Look at them closely: the eyes of the boys might be eighty years' wise, the eyes of the old men eight years' young.

Now the story is ended. A tremendous peacefulness descends on them. They are repeating a few stale jokes, some of them are smoking pipes. Some of them are going home. The wind comes down from the hills, bits of paper are flicked along the road. They are far away from Europe. They are falling asleep, many of them. They are thinking of friends, wives, bargains, ambitions, friendly arms, ungrateful children—all of them within three miles of them. The world beyond this radius of three miles scarcely exists at all.

MICROCOSM

Monsieur Delahaye and I are sitting outside the café in Fez, arguing.

Night. The particular texture of it is instantly remarkable. It brings silence. The place is full of people, but their footsteps, their voices, even the sound of the bottle of Cinzano that the waiter places on the marble-top table, are almost noiseless. Horses, mountains, street boys, glasses and ice, are like figures seen in water, slow and wavering.

Every phrase and smile seem fished out of a deep well. There's an echo, a profundity.

Lights appear. An old man is leading a drunken Englishman home to his hotel. The Englishman is very dignified; we all know, consequently, just where he has been. Two young roughnecks of twenty or so are arguing loudly at a street corner, casting sidelong glances from time to time to see whether they are making an impression. The fact is, they are both wearing brand-new burnooses, one mouse-coloured, the other apple-green, extremely handsome.

"It is easier," says my friend Delahaye flatly, "to lead a civilized life here than in London, Paris, or New York."

"What is the civilized life?" I ask him.

He sighs. "Seeing clearly, thinking logically, remembering forever that we have but one short life to live."

I grow thoughtful, say nothing.

He leans over. "Are you a Communist?" he says, gently.

I shake my head. "Not just now," I explain somewhat sheepishly.

He shrugs his shoulders. "Well," he observes lightly, "the more I think of it all, the more I think it's all a matter of luck. We are living in an age of ghastly bad luck. Simply bad luck. And the only intelligent thing is to enjoy it the best we can. To love whatever, by hook or crook, we can contrive to love...."

THE WISE MAN

Presently I rise to go home. I say good-night to the old hunchback at the corner who sold me a pair of green leather slippers this morning. We are both standing outside a grilled window: the lamp-light is orange-coloured, and it falls on his wrinkled dark face and white beard in persimmon squares. He smiles; perhaps he is suspicious; can I ever trust him? I'll never know. His hand is moving toward me. I realize that he wants to shake hands.

"Good night, Ahmet."

"Oh, good night, Monsieur." He bows.

It is the salutation that has made him happy. The touch of a hand; the admission of a momentary, an illusive yet profound equality. Argue that the contact is an illusion; but the warmth, the need, and the satisfaction remain. He is a wise man, and neither the heat of the world nor his own ugliness has shriveled and worn out his spirit.

"Good night, then."

"Good night." His smile is now polite and formal. He is at peace with life.

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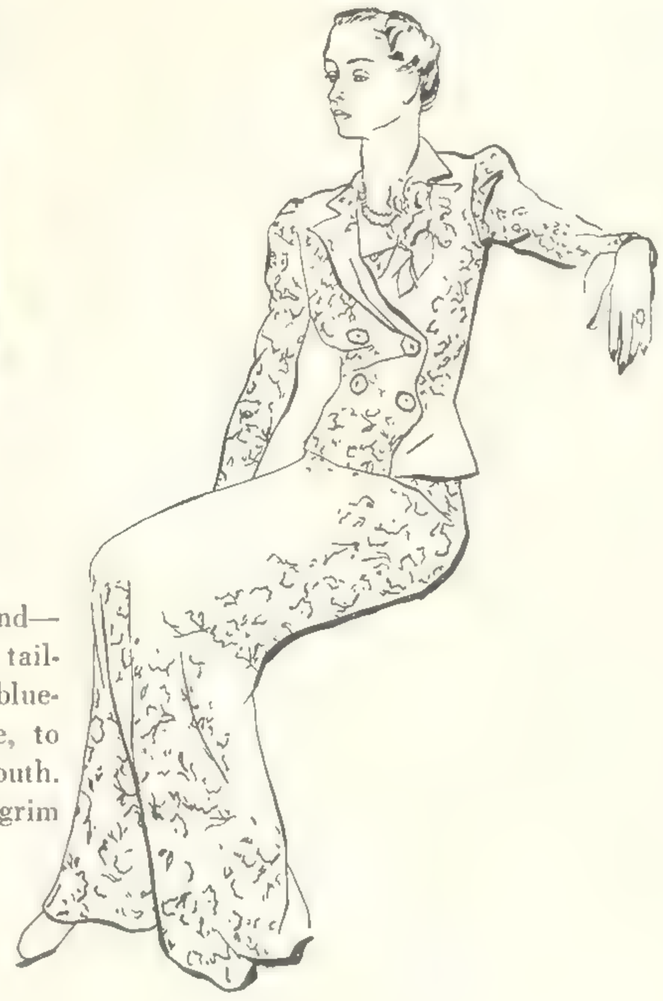
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Tucks that are disguising as well as beguiling—released below your hips for slimness. Of black crêpe, with turquoise at your neck. Near $40. Franklin Simon; Marshall Field

PARIS HATS

(Continued from page 39) Another enticement of Agnès' is a veil of delicate, coloured mesh, embroidered with tiny pastel flowers.

For pure chic (to complement that crisp, trim, every-hair-in-place look, generally accompanied by spotless gloves and lingerie touches), Suzy hangs a stiff veil off one side of a sailor—you drape it any way you like. Suzy also leans to the veil with big, daring chenille dots, and drapes it over the hat only.

Talbot has switched her veiling to the back of the head—convenient because it neatly pinions every stray wisp of hair. These veils are really glorified snoods, and most of them are hand-crocheted and starched, like the one on page 40. Talbot also makes tiny mesh caps that cover brushed-up or brushed-down hair—these to be worn under any hats.

OSTRICH PLUMES

That fanfare of plumes that towered in Paris last autumn is still carrying on—Parisiennes wear them, insatiably, to concerts and dinner. Reboux makes a magnificent dinner-hat like a knight's casque, with mammoth pink and blue plumes swaying on a fitted cap of black velvet (page 39). Pink and black are, in fact, the favourite colours for ostrich, but Suzy and Maria Guy have made a few Manet colour arrangements.

FLOWERS

Most of the Paris designers, this season, have to have boxes of flowers around before they can think about designing. Suzy, for instance, tries a bouquet on practically every hat she makes. For the hat shown on the cover of this issue, she takes two huge bouquets of violets, sets them on a tiny pillbox, and produces a charming, Victorian hat. Suzy also attaches flowers to the ends of veils, this year—for instance, the pink gardenias looped up on a black sailor (page 43)—and sometimes lets vines of flowers trail down one cheek. Agnès makes an entire sailor of Parma violets, and then tops it with another cluster of violets (page 42).

Even flowers, those emblems of sweetness and Victorianism, can lean to the crisp side. Witness Suzy's stylized flower toque in beautiful colours, with two eighteen-inch pheasant feathers spearing straight up. Or Agnès' bouquet of white jasmine and a red rose, planted in the crown of a black Valenciennes lace sailor (page 41). Or her jersey toque with the tinsel bridal bouquet of a Hungarian peasant perched on top.

HAT SHAPES

Actually, you can choose any hat shape you have a fancy for, this spring, and you'll be right. Every shape is good. There are a hundred variations of sailors—wide- or narrow-brimmed ones, low- or high-crowned ones, sailors of veiling, lace, straw, felt, taffeta, or even lacquered silk. Suzy's dramatic version of the Breton sailor (on page 41) is of that lacquered silk—white, in that instance, though it comes in heavenly colours, as well.

Toques, too, do All for you this season. Talbot's white straw ruching toque is unfussy, but flattering, and so is Descat's red Panama with a bewitching yashmak veil. Openly and deliberately engaging are Suzy's ribbon, ottoman, or jersey toques, held on with jewelled combs, and Agnès' flower or veiling toques.

Off-face hats, if you can wear them, are in excellent repute for spring. (Remember, they take an unfurrowed brow and a complexion that stands up under broad daylight.) Rose Valois makes a whole series of enchanting baby-hats for women who sometimes wear their hair down—the hats held back with old-fashioned tortoise-shell barrettes. Maria Guy's off-face draped jersey hats are cherubic.

KEEPING THEM ON

All the designers are working at ways and means to keep hats on without elastics. Suzy has her plain or jewelled combs (the jewelled ones designed by Jean Schlumberger). These are miraculous for keeping hats stationary. Agnès uses the double-brim method—the brim opens up in back and clings to the head like a beret. Descat fits a skull-cap, of the same material as the hat, over the back of the head, eliminating elastics. Talbot uses snoods. What next?

One thing is certain—you'll use your head in more ways than one this year in relation to your spring character. It is your hat that will direct your rôle. A hat that looks out of character must be firmly resisted, no matter how charming it is on some one else. But because hats are so unmistakably a part of your new "type-casting," they can help you settle that "Who am I?" feeling. Try being your own casting director. Set a tipsy sailor on your hair, and it will be, screamingly, either right or wrong. Swathe your head and shoulders in mists of veiling, and determine whether they give you allure or make you look as if you were going to raid a beehive. You'll really know the answer—be brave enough to admit it.

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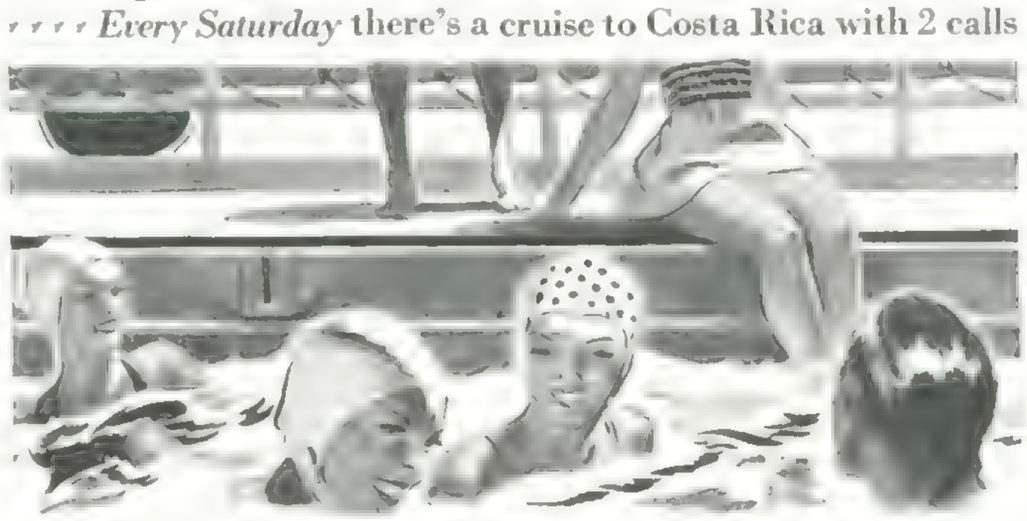
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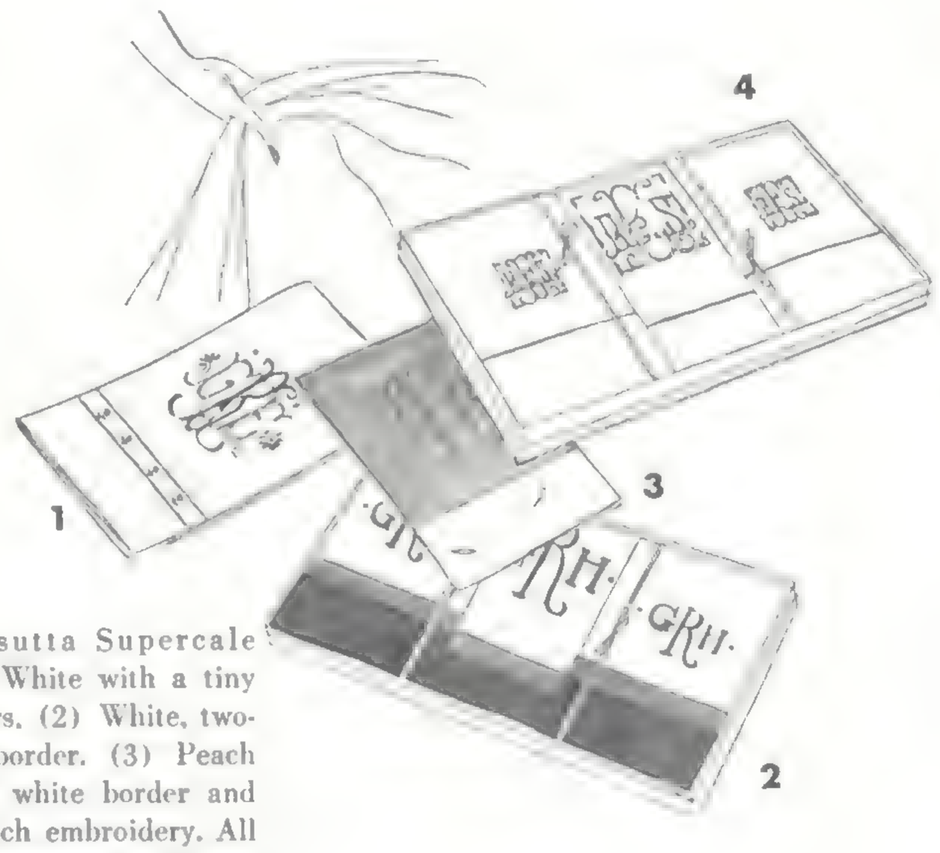


JANUARY, for reasons lost in antiquity, is a traditional time for replenishing linens. There is something about a well-filled linen-closet that gives a glow of satisfaction to even the most undomestic gadabout. A new shade in bath-towels, a new monogram for bed-linens are subjects with a fatal fascination. Here are some latest findings; gilding for the lily of superb quality which (need we add) is the first element of luxury as it is of economy. Choose the best, and still feel thrifty.

First, your closet. Above is one of the smartest closets we've seen, decorated by Mrs. Cecil Rhodes. The walls are padded, like a cell, with silvery-grey quilted satin, and the shelves are edged, like a garden, with little wire fences. The Wamsutta Supercale sheets are kept under control by broad green satin bands, monogrammed in white. Then, as if this weren't enough to gladden the heart of any *Hausfrau*, the bottom shelf is a sort of cupboard for extra blankets, and, when it drops down, makes a perfect counting-table for your linens.

We have scouted all around town looking for new frills for your *armoire à linge:* we discovered, among other things, that there is a big trend toward exciting colours, new-looking monograms. White sheets, of course, are like coming-out frocks, or snow; you can't imagine their being anything else but white. But next to white, think of pale peach, blue, or pink sheets. (Things like pale green and maize seem a little esoteric for most complexions.)

The newest wrinkle (no pun intended) is a bed made with a white under-sheet, a blue top sheet with a deep white border and monogram, and then, on top of all that, white blankets and a love of a blue quilt. This ought to make you feel you were sleeping on a cloud, from sheer colour combination! But if you refuse to have a "Blue Period," make the whole thing up in peach and white, and have one of those wonderful blanket-covers from Eleanor Beard, with luxurious bands of lace and even a lace monogram. And, at your feet, waiting to jump to your rescue on below-zero nights, a Tasmanian wool blanket, from North Star. This reminds us, heaven knows why, of blazing July nights when you can hardly bear a sheet—try one of North Star's super-light blankets—



Four Wamsutta Supercale Sheets: (1) White with a tiny row of flowers. (2) White, two-toned blue border. (3) Peach with a wide white border and scattered peach embroidery. All three, Carlin Comforts. (4) Peach with aqua border. McCutcheon

YOUR LINENS

To replace those little guest-towels every one hates: (1) Cannon bath-towel in peach, embedded with stars. Lord and Taylor. (2) Wild duck on a white ribbed Martex towel. McCutcheon. (3) Spring flowers on a sky-blue Martex towel; at Bloomingdale



in the new dusky shades—that are *really* as light as a feather.

Paris, leave it to Paris! has thought up a new sheet—organza, of all things, white or pastel, with the borders embroidered with heaps of field-flowers! For your dreamier moments....

Another new idea in sheets is a lovely eighteenth-century satin print.... Or flowers printed all over in two shades of blue, that just *looks* cool.... Or fine white percale with a scalloped border of challis print (Macy's has these).... And Bournefield has a satin blanket-cover with a fascinating herring-bone weave, plus lace strips and monogram.... And did you ever hear of *bialo de turque?* Neither had we till we saw Eleanor Beard's pink crêpe satin blanket-cover, with satin flowers appliquéd all over....

As for towels, colour and weave are the things to look for. The latest are McCutcheon's *ombré* towels: cords of grey, and black on white, repeated in the monogram. And Macy's "misti-colors", just like they sound, dull and lovely.... In fact, they blend beautifully together, so that you can have sage-green and tawny-gold on your racks. You can even get blankets, comforters, and bath-rugs, all in the same shade, if you're a colour-harmony fiend.... And up at the Maison de Linge, simply enormous bath-towels, in robin's-egg blue, with equally enormous initials in burgundy.

Ladies, look to your linens!

For men: (1) Regulation Navy towel, by Dundee, monogrammed. Wanamaker. (2) Bright blue and white Cannon towel. Macy's. (3) Diamond texture and monogram, toast on tan. Macy's. (4) Bands in green, wine, white, on beige. Cannon; at Macy's







Charm QUIZ

A. Are you generally admired by men?

B. Do women admire your appearance?

C. Are you self conscious among strangers?

D. Have you proper poise?

E. Do you walk gracefully?

F. Is your voice appealing—lovely to hear?

G. Have you a flair for selecting smart clothes?

H. Do you wear clothes to their best advantage?

I. Does your headdress flatter you? Do your cosmetics enhance your personality?

J. Are your hands and feet awkward in repose?

Unless you can answer these questions with utmost self-assurance you need SELF-IMPROVEMENT—for lack of these qualities invariably spells business and social failure.

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Constant snipping of cuticle is responsible for ugly cuticle edges and painful hangnails. Do not cut cuticles!

Here's how to keep your nails framed in a beautifully soft cuticle, and at the same time help nails from becoming so brittle.

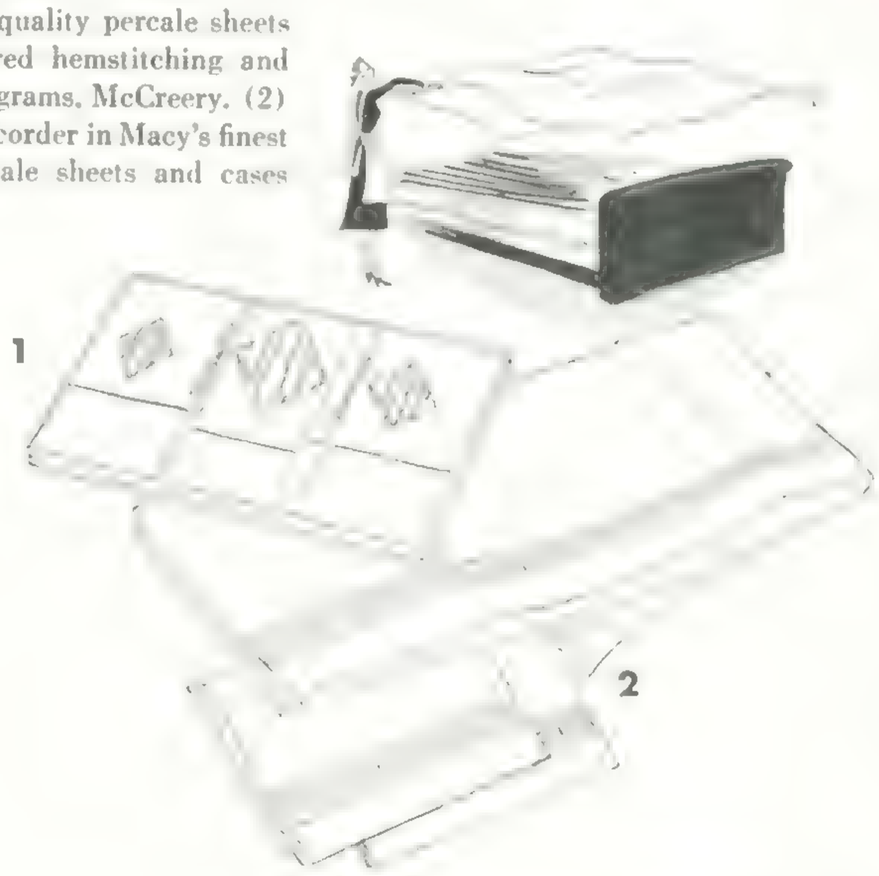
Just brush fingertips a little each day with MANICARE. It does wonders for shabby fingers—it gets out HIDDEN dirt from around the nails, keeps cuticles lovely, reveals big half-moons, and helps prevent cracked, torn nails. 35c at drug and dept. stores.



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"Princess" by Martex (3)—and fit for one. White, banded in rose, with a bath-mat to match. Lord and Taylor. (4) Dusky rose towel, with a divine rich weave; grey-and-wine monogram. McCutcheon. (5) Macy's new "misti-colors"—amethyst and rose-dust



(6) Baby sheets, blue linen embroidered with white elephants. Kargère. (7) Embroidered sheets and pillow-cases with lace borders. McCutcheon. (8) Luxury supreme: sheets and pillow-cases hand-embroidered by patient Spanish nuns. McCutcheon

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WHO DOES WHAT IN PARIS

(Continued from page 67) champagne to cocktails at six o'clock—and still consider it a waste of time (God bless them) to linger in the dining-room after the ladies have gone. This is always one of the complications when the Duke of Windsor dines in a French house, for he likes his after-dinner coffee with the men in the British fashion.

A clever subterfuge was born out of the jealous despair of Parisian ladies who coveted Lady Mendl's famous vermeil table ornaments. Vermeil (silver-gilt) is both expensive and hard to find, so resourceful hostesses are having their own silver gilded, and in no time at all, worn down by brisk polishing, it is almost as lovely as the old vermeil. The trick, however, is to have it very lightly washed with gilt.

There are indications of a renewed sense of colour in the purposeful relation between clothes and furniture. Madame Champin, for example, almost invariably wears turquoise-blue when dining in her own house, in compliment to the superb chandelier and appliques of her drawing-room, which are of turquoise glass and crystal. Also amusing to note, ladies dining with Comtesse de Montgomery are apt to respect her crimson satin banquettes (those long, upholstered seats running the entire length of the room) by wearing white, as their hostess does, or crimson, like the Duchess of Windsor.

All in all, it's far and away the most beautiful season Paris has had in many years. Certainly it has recaptured its old charm, and added, too, the best of the modern world. Candles throw a soft, musing light in the great dining-halls, but an electric stove and ice-box click efficiently in the kitchen. Mama may pilot her plane to Saint Moritz for the week-end, but soft-eyed, short-skirted children still bounce balls in the Luxembourg Gardens.

THE RICH ARE MY LUXURY

(Continued from page 60) one-room apartment where the ice-box was in the bathroom, and where I had a coloured maid who came only occasionally—and who was always in the same room I was, because there wasn't any other place for her to go—a wealthy friend sent me a blue enamel bedside bell with which to ring for a servant.

An interesting bit of psychology is the fact that, if you are on the relief-rolls of the wealthy, your standards have to be higher and more glamorous than if you were still holding your own at the Trust Company. Knowing in your heart that you have one dollar and twenty cents in the bank-account plunges you into the most frightful extravagances. To make up for your guilty conscience, you bend over to be lavish. None but the best will do for those who don't need it. Also, there can be no gravy stains on the waistcoat. You must be chic. You can be artistic and shabby and put your hat on at the wrong angle only if you have a bank-account with something in it. Otherwise, you must be smart as a peacock.

There are other chinks in this costume philosophy. When you work in New York and advance in all four directions in the summer—from Newport to a rough camp in the Adirondacks, Maine, and thence to Virginia—that definitely taxes the restricted wardrobe. The wealthy, canny folks that they are, buy a house and stay there in one wardrobe. But skipping, as the visitor does, from climate to climate, not even your wrapper will do. Pink satin for Newport, flannel for the Adirondacks, a linen one for Virginia, and a padded one for Bar Harbor. You can't wear shorts on Bailey's Beach, you can't wear chiffons in the Adirondacks, you need woollens for Maine, and cottons for Virginia.

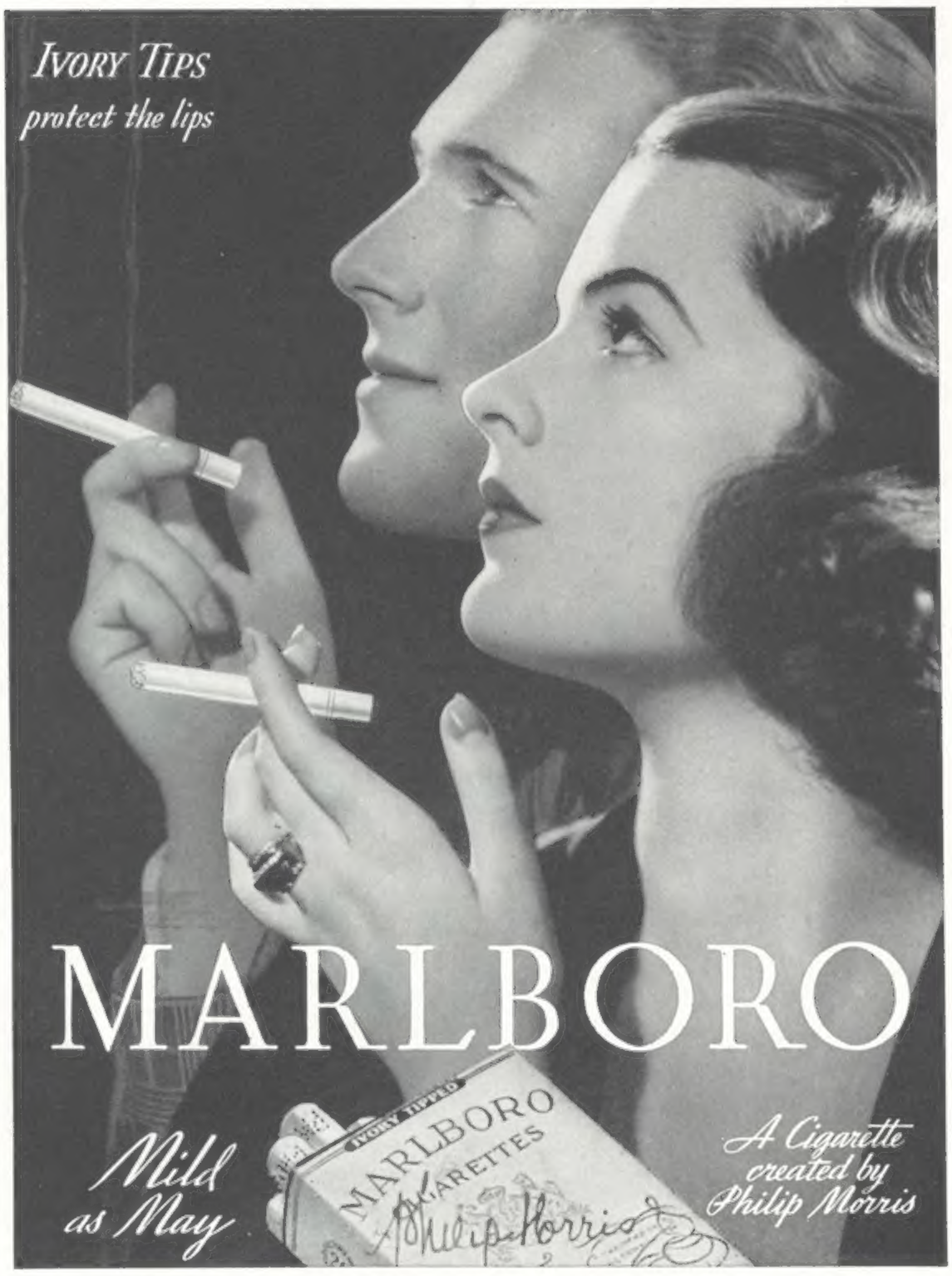
Even your husband comes in for a beating on this round. My husband packs beautifully. We arrive with his clothes in perfect order—spick and span. When he returns from a week-end with a suitcase packed by servants who aren't dependent on him and who maybe don't like us anyway, they look as if they came from a pleater and have to go to a presser. It is said that there are houses where tipping is forbidden, but I have yet to be invited to one. That awful English story about the man who proffered a tip to a butler who refused and said, "I never take less than a pound, sir," haunts me.

For some reason that I can not explain, nice people dripping with gold are always the worst losers at any kind of gambling. It is a complex with them. Golf is not a fresh-air game, good for the muscles. It is a betting game. They can't take a stroke without a bet. This unnerves you if you haven't any money and stimulates you if you have. Once a very rich lady I know lost $78.50 at bridge. She kept repeating the sum like a litany—$78.50, $78.50, in a low, moaning voice, seventy-eight dollars and fifty cents, seventy-eight dollars and a half. I had lost $52, but I had to go on behaving as if hocking my last tippet was the thing I liked to do best.

The matter of who can have economy and who can't is very interesting. When you have no money, you can have no economies. When you have money, you can economize on practically everything. That is, if you wish. Putting sheets away with the sleeper's name on them, in case of a return visit, is an eccentricity in a house of seven servants, but an outrage in a modest place that needs to save laundry.

This is not a guessing-game, but I know, at this paragraph, exactly what you are thinking, and I am a little sensitive about it. You are saying in your clear, lucid way, if she has so many objections to all this, why doesn't she give it up? She doesn't have to strain every nerve trying to pay car-fare to elegant houses, tipping butlers, and going to the debtor's prison for tissue-paper and ribbon! She doesn't have to buy chances on cases of champagne that are always won by some one whose family fortune has remained intact for five and a half generations.

I have one reply, and here it is. I do not mind polishing silver, but I can not live without the occasional dose of caviar. I can do without the necessities of life, but not without the luxuries.





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If you're cruise-bound and budget-bound both, here are your dresses—all under $10. Pleats add their verve to this rose-coloured Spun Rayon "L'Aiglon" dress. Coloured initials on the belt make you look like a walking alphabet. At Lord and Taylor



Native stripes destined for foreign shores—red-and-white striped Everfast, Sanforized in a Mayflower dress that will make you pleasingly slender. Little V's of stripes make the pockets. You'll live in it at resorts like Viña del Mar in Chile. Arnold Constable



To blend with warm tropical horizons, a light blue dress of chambray. It's trimmed, surprisingly enough, with a pigskin belt and buttons. For your golfing on one of Rio de Janeiro's magnificent golf courses. Kay Dunhill frock. Find this at Franklin Simon

Blossom forth in this new "Queen Make" shirt-waist dress zipped like a streak up the front. Bouquets printed on pink Du Pont Spun Rayon, which is washable (remember there are very few dry-cleaners in South America; almost everything's washed). Altman





To be seen lunching in latitudes 20° to 30°—this shirtwaist dress in the subtlest of plaids—pale rose and blue on beige; pleated for that full look. You might add a twist of pink and blue fish-net to keep your hair on the up and up. A "Hope Reed" dress

Little flowers in squares, printed on white and then cartridge-pleated up and down the length of you. Of Everfast Chundra cotton; guaranteed to keep you 10° cooler than the surrounding atmosphere. A "Country Club" dress. McCreery has this



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